Italian Watermarks 1750–1860

# Library of the Written Word

VOLUME 50

# The Handpress World

Editor-in-Chief

Andrew Pettegree (*University of St Andrews*)

Editorial Board

Ann Blair (Harvard University)
Falk Eisermann (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz)
Ian Maclean (All Souls College, Oxford)
Angela Nuovo (University of Udine)
Helen Smith (University of New York)
Mark Towsey (University of Liverpool)
Malcolm Walsby (University of Rennes II)

**VOLUME 37** 

# Italian Watermarks 1750–1860

Ву

Theo Laurentius and Frans Laurentius



Cover illustration: Paper with watermark "Bird" from Foligno, dated 1839, catalogue nr. 37.

Library of Congress Cataloging-in-Publication Data

Names: Laurentius, Th., author. | Laurentius, Frans, author.

Title: Italian watermarks, 1750-1860 / by Theo Laurentius and Frans Laurentius.

Description: Leiden : Brill, 2016.  $\mid$  Series: Library of the written word ; volume 50  $\mid$ 

Series: The handpress world; volume 37 | Includes bibliographical references and index. | Description based on print version record and CIP data provided by publisher; resource not viewed.

Identifiers: LCCN 2016024752 (print) | LCCN 2016020873 (ebook)| ISBN 9789004310612 (hardback : alk. paper) | ISBN 9789004310629 (ebook)

Subjects: LCSH: Watermarks--Italy--History--18th century. | Watermarks--Italy--History--19th century.

Classification: LCC Z237 (print) | LCC Z237 .L329 2016 (ebook) | DDC 676/.28027—dc23 LC record available at https://lccn.loc.gov/2016024752

Want or need Open Access? Brill Open offers you the choice to make your research freely accessible online in exchange for a publication charge. Review your various options on brill.com/brill-open.

Typeface for the Latin, Greek, and Cyrillic scripts: "Brill". See and download: brill.com/brill-typeface.

ISSN 1874-4834 ISBN 978-90-04-31061-2 (hardback) ISBN 978-90-04-31062-9 (e-book)

Copyright 2016 by Koninklijke Brill NV, Leiden, The Netherlands.

Koninklijke Brill NV incorporates the imprints Brill, Brill Hes & De Graaf, Brill Nijhoff, Brill Rodopi and Hotei Publishing.

All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher.

Authorization to photocopy items for internal or personal use is granted by Koninklijke Brill NV provided that the appropriate fees are paid directly to The Copyright Clearance Center, 222 Rosewood Drive, Suite 910, Danvers, MA 01923, USA.

Fees are subject to change.

This book is printed on acid-free paper and produced in a sustainable manner.  $\,$ 

## **Contents**

Introduction	1
Index of Monograms	11
Index of Names and Terms	13
Bibliography	15
Table of Watermarks	17
Catalogue	25

#### Introduction

There are three important moments in the history of the manufacture of paper. First there is the discovery in Asia; then about a thousand years later the transition to screens or sieves made with copper wire; finally the transition from *laid paper* screens to woven copper mats in the second half of the eighteenth century.

#### **Discovery**

Already in antiquity the need arose to commit certain things to writing. Deeds of purchase or sale, decrees and treaties, and city charters, for example, had to be fixed in some way or other. A universal "carrier" for these texts did not really exist, instead people wrote upon quite diverse kinds of material such as specially prepared animal hides (parchment), silk, wax tablets, clay tablets, dried leaves, and even pieces of pottery. However, materials that could receive writing were only available in limited quantity.

This changed shortly after the beginning of the Common Era. At that time the most commonly used writing surface would have been strips made of vegetable stalks (such as from the papyrus plant) joined together in sheets. However, the rough and uneven surface presented a drawback, although that was partially remedied by writing with a brush.

According to traditional accounts, in 104 C.E. the Chinese papermaker Ts'ai Lun invented an entirely new approach to the art.1 He crumbled or hammered plant matter until it was reduced to loose fibres; then he mixed it with water which resulted in a kind of pulp. He poured the pulp into a large sieve made from parallel strips of bamboo that were attached to a wooden frame at regular intervals which he floated in a vat of water. The pulp was sufficiently dilute to become evenly distributed over the entire surface area of the sieve. Subsequently, the sieve was lifted out of the bath and when the thin layer of residue dried up it yielded a sheet of equal size to the frame. In this way paper was born. From that time there existed a good carrier for writing that could be manufactured in any quantity that was desired. The impact of this discovery must have been great and is likely comparable to the advent of the computer in our own time.

The technique of papermaking spread slowly across China and into neighbouring regions. Thus by the eighth century the secrets of paper manufacture were well known in Arab lands.<sup>2</sup> It was not until around 1200 C.E., however, that this knowledge was transmitted from North Africa to southern Spain and southern Italy. The transfer of papermaking to Italy was especially important because of merchants from Lombardy in northern Italy who gradually brought all of Western Europe into contact with the medium of paper. The secrets of production also spread from southern to northern Italy. The oldest known paper mills in Italy are at Fabriano and date from 1276; later in the fourteenth and fifteenth centuries paper mills were established in France, Switzerland and Germany.<sup>3</sup>

#### From Bamboo to Copper

The bamboo sieves completely satisfied the needs of Asian users; even very large sheets of paper could be made by this method. For example, at the International Association of Paper Historians Congress in Angoulême in 2010 a sheet of Asian-made paper was displayed that was seven meters across. However, as the technique of papermaking travelled farther west a new problem arose: less and less bamboo was available. It is unknown at which location the decision was ultimately made to replace the bamboo strips with copper wire. A problem accompanying this change was that the sieve made of copper wire did not float. A solution was found by fabricating sieves of a much smaller size—they became so small that they could be dipped by hand in a vat containing thin pulp. The system of placing parallel strips at regular intervals was carried over from the Asian tradition. Paper that is made using a sieve constructed from copper wire is called *laid paper*.

#### From Laid Paper to Wove Paper

The third important moment in the history of paper manufacture is the rise of what is called *wove paper*, which brought an end to the period of *laid paper*. The first order of business is to give a more detailed description of the technique by which European paper was made. The process began with the preparation of the *stuff* (pulp), which, in general, was made from linen rags. First these were torn into strips and all irregularities were removed. Afterwards

<sup>1</sup> H. Voorn, *De papiermolens in de provincie Noord-Holland* (Haarlem: De Papierwereld, 1960), p. 3.

<sup>2</sup> Voorn, Papiermolens, p. 3.

<sup>3</sup> Voorn, Papiermolens, p. 3.

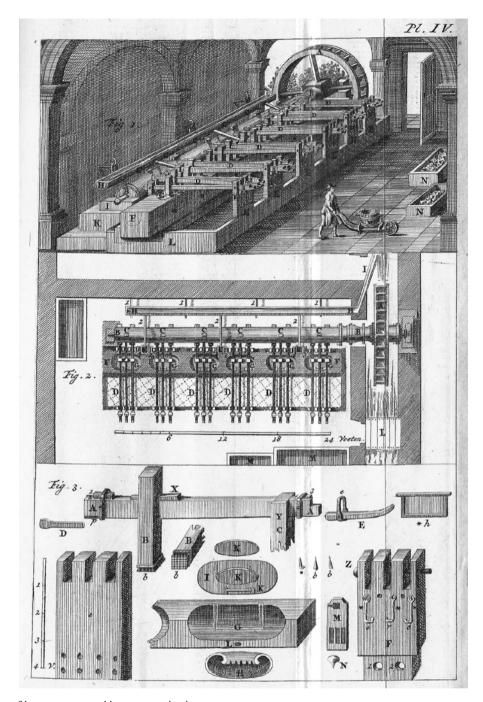


FIGURE 1 System of beaters, powered by a waterwheel

ETCHING AND ENGRAVING FROM: P.J. KASTELEIJN: "DE PAPIERMAAKER", DORDRECHT, 1792.

the linen strips were mixed with water in stone vats and beaten or pounded with stampers to produce loose fibres (Fig. 1).

This system using stone vats for beating started to be replaced around the year 1670 with a machine that minced the rags, tearing the fibres loose from each other by means of knives mounted on a spinning axel. This machine, invented in the Zaan district in north-western Holland, not only worked faster than the old system of beating, but resulted in a better quality of paper pulp. The machine

was called "The Hollander" or "The Hollander Beater," and in the course of the eighteenth century this innovation took over Western Europe.<sup>4</sup>

After the process of producing the *stuff* was completed, the fibres mixed with water could be transferred to the dipping vat and the dipping could begin. From the medieval period on, the instrument used for papermaking in Europe, called a *mould*, consisted of a rectangular wooden

<sup>4</sup> Voorn, Papiermolens, p. 3.

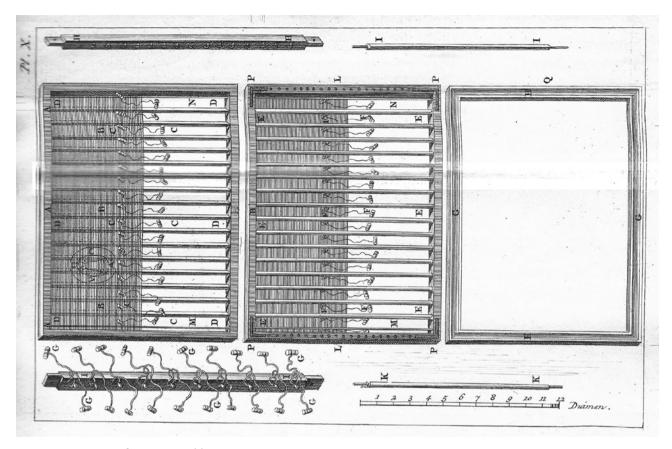


FIGURE 2 Depiction of a paper mould etching and engraving from: p.j. kasteleijn: "de papiermaaker", dordrecht, 1792.

frame with wooden ribs placed about two centimetres (one inch) apart (Fig. 2). On top of this was mounted a screen made up of rows of thicker copper wire fastened every two centimetres with pieces of thinner wire which corresponded in measurement, in most cases, to the wooden ribs underneath; their purpose was to keep the copper screen rigid during the dipping process. The more widely spaced vertical lines resulting are called *laid lines* and the horizontal lines *chain lines* (both are quite visible in the paper).

During the process of dipping, a removable wooden rim was placed on top of the mould called a *deckle* by which the whole thing temporarily became a shallow container. When dipped into the vat, a layer of water with paper pulp was scooped into the mould; the deckle prevented the slush or stuff from running off the sides of the mould. During draining, the papermaker or vatman tilted the mould with horizontal movements in order to get a good even distribution of the fibres. When dipping was completed the layer of fibres (now a wet sheet of paper) was placed on a square of felt by the *coucher*. This process (called *couching*) was repeated until the pile of

felts with sheets of paper reached the desired height, whereupon it was placed in a large standing press where as much as possible of the remaining water was pressed out of it (Fig. 3). The still damp sheets would then be hung up to dry. Finally they would be *sized* with glue or sizing made of gelatine in order to produce a better writing surface. The resulting imprint of the structure of the copper wire sieve, the laid lines and chain lines, can be seen very clearly when a dried sheet of paper is held up to the light.

Halfway through the eighteenth century another change took place. The widely used laid paper was not completely smooth. It contained thickened ridges on both sides because of the chain lines. The reason for this was the underlying wooden ribs that slowed down the dewatering, through which more stuff accumulated in those areas. In normal use this did not present any problems. However, when the English typefounder and printer John Baskerville wanted to use a new letter type with very fine serifs, the paper in regular use turned out to be too uneven. He discussed the matter with the papermaker James Whatman from the south of England who then developed

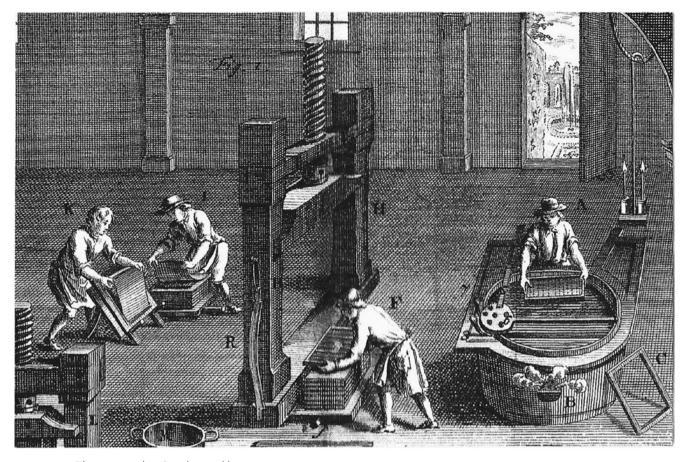


FIGURE 3 The papermaker, Coucher and big press ETCHING AND ENGRAVING FROM: P.J. KASTELEIJN: "DE PAPIERMAAKER", DORDRECHT, 1792.

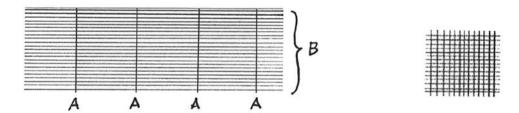


FIGURE 4 Schematic depiction of a mould for laid paper with A chainlines and B laidlines. Schematic depiction of a mould for wove paper

a paper that was of a consistently even thickness. He invented a completely woven copper mat made exclusively from thin wire. This yielded a very fine screen through which the water could drain more evenly. The wooden ribs, however, remained a problem; Whatman solved it by placing a second more coarsely woven mat of thicker wires between the ribs and the fine screen. The distance between the screen and the ribs was lengthened sufficiently by this to prevent the ribs from impeding dewatering. The dipping process for this method was more time consuming than for the existing technique because

the water drained away more slowly from the entire surface of the mould due to the finer texture of the screen. Nevertheless, this process was a great step forward (Fig. 4).

Whatman introduced his wove paper (vélin/carta velina) in 1756.<sup>5</sup> He tried to keep the production technique

<sup>5</sup> See D. C. Coleman, *The British Paper Industry* 1495–1860 (Oxford: Clarendon Press, 1958), pp. 117–120; and J.N. Balston, *The elder James Whatman. England's Greatest Papermaker* (1702–1759) (West Farleigh, Kent: J.N. Balston, 1992), p. 255.

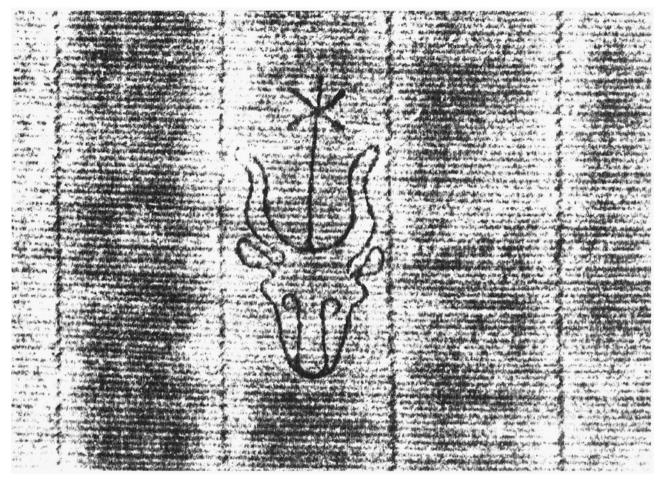


FIGURE 5 Example of a medieval structure with watermark Oxhead

a secret for as long as he could but eventually could not prevent it from becoming common knowledge. By the end of the eighteenth century it was being made everywhere on the Continent, and in the course of the nineteenth century wove paper would come to replace laid paper pretty well completely. The first Italian wove paper was made in the region of Fabriano around 1787. In the present study there are many examples of this historical transition, hence for the Italian papers described herein we have consistently stated whether this was laid paper or wove paper.

#### **Other Aspects**

#### THE WATERMARKS

In the thirteenth century the custom had already arisen among many papermakers of adding their own personal mark or trademark to their product. The oldest known watermarks are from Fabriano. In order to construct such a mark a figure or letter was formed from copper wire and subsequently sewn onto the surface of the mould. During the dipping process fewer fibres would accumulate on the raised surface of the mark, making the paper thinner in that area. After drying the mark would be clearly visible when the paper was held up to the light. Watermarks are extremely important for investigating the origins of paper (Fig. 5).

A number of marks were very popular. For example, the anchor symbol is common throughout all of Central Europe starting in the medieval period, hence it can be very difficult to trace it back to the exact place of origin (Fig. 6). Occasionally regional differences or additions provide help in discovering the location. For example, the anchor watermark from Amalfi is supplied with an extra S-shaped rope, while many anchor watermarks from Fabriano have a three-pronged instead of two-pronged form. In a few cases the papermaker has recorded his







FIGURE 6 Examples of "Anchor" watermarks: f.l.t.r.: Northern Italy, ca. 1550, Fabriano, ca. 1800, Amalfi, ca. 1820

name in the watermark which naturally simplifies the process of identifying the paper's place of origin. However, many of the monograms we encountered actually proved to be untraceable.

#### THE PAPER OF ITALY

As mentioned already the knowledge of papermaking spread slowly over all of Italy starting in the thirteenth century. The conditions needed for this particular industry were available in abundance. The country with its quickly flowing rivers and waterfalls had plenty of sources of water-energy. For centuries mills had been in use for the grinding of grain and the working of metal. This same type of mill also appeared to be perfectly suited for the papermaking process.

Scholarly interest in the history of Italian paper manufacture has concentrated especially on the earliest period. Prompted by this interest, collectors such as Aurelio and Augusto Zonghi and Alfonso Gallo compiled collections of many tens of thousands of medieval watermarks.6 Research into Italian paper from the seventeenth, eighteenth, and nineteenth centuries, in comparison, has lagged somewhat behind. We noticed this lacuna several years ago when we were compiling our books on the watermarks in the Archives of the Province of Zeeland in Middelburg (the Netherlands). The discovery of a collection of Italian letters dated from circa 1750 to 1860 offered us a good opportunity to investigate the watermarks they contained. It turned out that by far the majority of the watermarks had not been described up to now. Much of the material derived from official ecclesiastical and civil service correspondence. The dating of the watermark is reasonably reliable on account of the use of new paper by

#### A COUNTRY DIVIDED

One aspect that had to be kept in mind was the particular history of the country. The ages old political situation in Italy was one of great divisions. During the international negotiations that resulted in the Treaty of Utrecht in 1714, attempts were made to create one political entity from the chaotic assemblage of smaller states. From that historical moment, Sardinia, Naples, South Lombardy and Novara belonged to the Austro-Hungarian Empire. The appearance of the Austrian imperial eagle in many northern Italian watermarks is a direct consequence of this political formation. The Treaty of Utrecht seemed, however, not to bring a definite end to political diversification since, for example, Tuscany was added to the Austro-Hungarian Empire in 1737, but was lost again in 1801; and Venice was recognized as part of the double monarchy in 1797, while at the same time South Lombardy was relinguished.

After the conquest and changes during the reign of Napoleon a new division of the country again took place. The Congress of Vienna determined in 1815 that North Italy, from Pavia to the eastern region along the Po River, would remain with Austria-Hungary, as would Venice; the more southerly regions, such as Tuscany and Modena, would fall outside their domain. For many northern Italian regions this situation would last until 1850, although for Venice it was 1866. This historical nature of such political divisions across the country is, partially because of border restrictions, an influence on the local character of paper manufacture. The paper that formed the source of our researches, too, appeared mostly to be used in the direct vicinity of the paper manufacturer (Fig. 7).

#### REPRODUCTION OF THE WATERMARKS

Until quite recently watermarks were copied and reproduced by placing them on a light source and then tracing them over onto some kind of transparency. All the standard reference works such as Briquet, Piccard,

these officials and the kind of information contained in these records.

<sup>6</sup> The Zonghi Collection is preserved in the paper museum in Fabriano; the Gallo Collection may be consulted in the Royal Institute for Book Pathology in Rome.

<sup>7</sup> Theo & Frans Laurentius, Watermarks (1600–1650) Found in the Zeeland Archives ('t Goy-Houten: Hes & De Graaf, 2007); and Theo & Frans Laurentius, Watermarks (1650–1700) Found in the Zeeland Archives ('t Goy-Houten: Hes & De Graaf, 2008).



FIGURE 7 Map of Italy with the different regions

Heawood, and Churchill were compiled using the technique of tracing. It should be clear, however, that in many instances this technique could never achieve reproductions that were one hundred per cent accurate.

Since 1985 we have been searching for a more precise method of reproduction. In the ensuing years the inspired contributions of J. van Aken (Professor Emeritus, University of Utrecht) have led to the development of a method using light x-ray radiation which gives an exact reproduction at the true size of the original. The instrument in use is the Dermatis 25, which was originally intended for the radiation of skin cancer (Fig. 8). Initially the reproductions

were made with a current of ten kilovolts and the use of analogue photonegatives. In the intervening years the transition has been made to digital photography which requires a current of only five kilovolts. The lower voltage offers more possibilities for accurately representing differences in paper thicknesses of o.o. mm using this lighter radiation.

One big improvement was the replacement in 1999 of the buffer of air the x-ray has to traverse from source to paper (approximately 43 cm) with a buffer of helium. Professor Van Aken observed that lighter radiation, which results in the highest degree of contrast in the



FIGURE 8 View of the line up with the Dermatis "25"

reproduction, was reduced by the air buffer to just 10% of its original strength. With the use of helium more than 99 per cent of the radiation arrives at the object and negative. The original analogue method required an average exposure and developing period of thirty minutes per object. The combination of digital photographic equipment and the use of helium have reduced this to a total of three minutes per shot.<sup>8</sup>

#### ADAPTING X-RAY RESEARCH TO WORKS ON PAPER

Information about the origins and dating of paper proved to be essential in order to get good results from our investigations. The use of x-ray photographs ushered in a new period for such research. The work began in 1988 by taking shots of the etchings by Rembrandt in the Rijksmuseum in Amsterdam. The preliminary results were published in 1992. In 1998 there followed the standard work about watermarks in the paper used by Rembrandt compiled by the American scholars Ash and Fletcher. Ultimately in 2006 Hinterding completed the research on Rembrandt. 11

<sup>8</sup> See J. van Aken, 'An Improvement in Grenz Radiography of Paper to Record Watermarks, Chain and Laid Lines', *Studies in Conservation* 48. 2 (2003), p. 102.

<sup>9</sup> Theo Laurentius, Harry M.M. van Hugten, Erik Hinterding and Jan Piet Filedt Kok, 'Het Amsterdamse onderzoek naar Rembrandts papier: radiografie van de watermerken in de etsen van Rembrandt', *Bulletin van het Rijksmuseum*, 40. 4 (1992), pp. 353–384.

Nancy Ash and Shelley Fletcher, *Watermarks in Rembrandt's Prints* (Washington, D.C.: National Gallery of Art, 1998).

<sup>11</sup> Erik Hinterding, Rembrandt as an Etcher. The Practice of Production and Distribution (Ouderkerk aan den IJssel: Sound & Vision, 2006).

In addition to this research, the study by David Woodward of the watermarks in Italian maps of the sixteenth century appeared in 1996. <sup>12</sup> Additionally, in that same year there appeared a study of the prints of Jan Gillisz. van Vliet. <sup>13</sup> Furthermore, in 1999, in the catalogue of Dutch drawings in the collection of Sheldon Peck of Chapel Hill, North Carolina (USA), an overview was included of the watermarks encountered there; x-ray photographs for this project were provided by Dan Kushel of Buffalo State College. <sup>14</sup> All this research resulted in valuable information about the dating and the attribution of the drawings. In the meantime research into watermarks is being integrated more and more into scholarly studies of prints and drawings. <sup>15</sup>

From this research it was quite quickly evident that the existing books about watermarks offered little that was reliable for the interpretation of the newly discovered materials for investigation with regard to origins, papermakers, and dating. For the Rembrandt research it seemed evident that the information brought to light was not referenced in any of the existing studies.

Thus there was a need for an independent body of material to form a reference point. Dated archival materials seemed to provide a good body of evidence for compiling such a standard. Letters from the centres of government and notarial documents especially turned out in practice to be quite well suited for this purpose. These records

David Woodward, Catalogue of Watermarks in Italian Printed Maps, ca. 1540–1600 (Chicago: The University of Chicago Press, 1996).

were, in general, written on new paper and in any case dated. In 2007 and 2008 we constructed an overview of the paper that was in use in the Netherlands in the seventeenth century based on the letters received by the States General of the Province of Zeeland preserved in the Zeeland Archives in Middelburg. The same point of departure was used for the research for the present book. Many of the Italian letters come from local administrative bodies and ecclesiastical institutions. These archival sources are currently housed in the National Library (Koninklijke Bibliotheek) in The Hague.

#### **Final Remarks**

The watermarks described herein do not form a complete overview of paper manufacture in Italy. The material sources available to us were insufficient for such a purpose. An exhaustive survey would be of such a prohibitively large scope that we believe the only way to approach the problem is piece by piece.

The images and descriptions of the watermarks are all based on the same criteria. All the watermarks are reproduced at actual size unless otherwise stated. Because in practice only marginal importance can be ascribed to the distance between the chain lines, differentiation between the mould side and the felt side, and the determination of the size of uncut sheets, these have not been included in the written findings.

Translation Judith A. Deitch

<sup>13</sup> Christiaan Schuckman, Martin Royalton-Kisch and Erik Hinterding, Rembrandt & Van Vliet. A Collaboration on Copper (Amsterdam: Museum het Rembrandthuis, Rembrandt Information Center, 1996).

<sup>14</sup> Franklin W. Robinson and Sheldon Peck, Fresh Woods and Pastures New. Seventeenth-Century Dutch Landscape Drawings from the Peck Collection (Chapel Hill: Ackland Art Museum, 1999), pp. 117–139.

<sup>15</sup> See Frans Laurentius, Clement de Jonghe (ca. 1624–1677), kunstverkoper in de Gouden Eeuw ('t Goy-Houten: Hes & De Graaf, 2010), pp. 85–108; and Frans Laurentius and Machiel J. Roos, Met veele schoone Figueren verciert. Een bijzondere Bijbel publicatie ter gelegenheid van 375 jaar Statenvertaling (Middelburg/IJmuiden: Hertog, 2012), pp. 27–30.

## **Index of Monograms**

*Note:* The numbers in this Index of Names and Terms refer to the Catalogue-numbers of the watermarks. (For the Catalogue-numbers, see also the *Table of Watermarks* below.)

```
A
                                                     FDM 210
AC
    177
                                                     FF 156
                                                     FFA 184
ADC 14
AE 193
                                                     FG 42, 190
AGC 194
                                                     FI
                                                         74, 75, 212
                                                     FM 10, 76, 77, 213, 214
ΑI
   40
                                                     FMC 282
   73, 195, 196
ΑJ
AM 38, 39
                                                     FNF 215
AMF 197
                                                     FP 129
AMPS 146
AN 162
                                                     G
AR 13, 31
                                                     GAM 78
A & R 198
                                                     GB 18, 43, 44, 154, 189
ARG 287
                                                     GBC 8
AS 152, 183
                                                     GBI 79, 80
                                                     GBS
                                                          127
В
                                                     GC 226, 243, 244, 245
                                                     GCeC 81
    23, 199, 200
BB
                                                     GF 216, 217, 218, 220
BG
    201, 270
    28
                                                     GFA 106
ΒP
                                                         182
                                                     GG
BV
    290
                                                         82, 219, 286
                                                     GI
C
                                                     GIB 83
C
   69
                                                     GM 185, 220
CB 41, 70, 202
                                                     GMeF 84
CC 112, 113, 114, 285
                                                     GMM 222, 223, 224, 225
                                                          29
CF 203
                                                     GP
CG 145, 148
                                                     GS
                                                          221
CS
    204
                                                          160
                                                          227
D
                                                     I
DFC
     19
DGG
     15
                                                     IB
                                                         5
                                                     IG
                                                         273
\mathbf{E}
                                                     IM 98, 119
EAS 151
                                                     IMC 186, 228
EDPM 136, 137
                                                     J
ES
   34
                                                     JC
                                                         229
F
                                                     JЕ
                                                        205
F 109, 110, 111, 206, 277
                                                     JMS 230, 231
FA 9, 21, 22, 71, 72, 134, 207, 208, 209
                                                     L
FAC 150
                                                     LDS 191
FAF
     211
                                                     LI 85
FAS
     275
```

12 INDEX OF MONOGRAMS

LM 6 S SA 135 M SAB 239 MD 68 SF 240 MR 172, 234, 271 SN 259 SP 282 N STC 108, 241 NBF 86 STSC 142, 143, 147, 188 NM 87, 88, 89, 235 SV 1, 2 0 T OTF 236 TS 174 P U PF 159, 192 UP 92 PGC 115 PM 26, 90, 178, 237 V PMFabriano 26, 276, 278 V 7 PMCR 157 VB 161 PMF 91, 124, 164 VG 242 PMPF 138, 233 VM 93, 94, 95 PP 274 VMF 36 PV 238 W PWF 107, 173 W 32 R RA 47

RP 131, 132

#### **Index of Names and Terms**

Note: The numbers in this Index of Names and Terms refer to the Catalogue-numbers of the watermarks. (For the Catalogue-numbers, see also the *Table of Watermarks* below.)

Feliciano Agostini 48

Ascoli 97, 98, 117, 119, 246, 247, 248

Ascoli Merli 118

Flli Avondo 249, 250, 251

Fratel Avondo 252

Fratelli Avondo 253, 254

Bocca 168

Brefo di Fermo 99, 100

La Briglia 13, 14, 15, 16, 19, 20

Signr Ambrogio Camera 279

Camorica 291

Capucini 167

Cesini 176

Giovanni Checchi 255

Fratelli Cherubini 101

Donato 20

Fabiani 139, 256

Fabriano 126

P M Fabriano 26, 257, 258, 276, 278

Guido Fantini 259

Federico 232

Fermo 260

Forte 261

Flli Galdieri

Gargano 20

Feliciano Gismondi 49, 50

Feliciano Innamorati 262

Giovanni Innamorati 102, 103, 287

Sante Innamorati 51

Jesi 45, 104, 105, 263

F. Lucibello 166

L. Lucibello 288

Alla Lumina 264

P. Mataloni Camorica 291

Molino 144

Pezzia 265

Picardo & Figli 28, 29

Gaetano Proto 16, 163

Regia ponteficia de Sali e Tabachi 266

Sassi insegna della volpe

Sordini Fabriano 11, 26

Spanna 33

La Stella 30

Guiseppe Testa 160

Vanni 187

Vietri 20

Do.co Visintini 268

Vittory 7

### **Bibliography**

- Ash, Nancy, and Shelley Fletcher, *Watermarks in Rembrandt's Prints*. Washington, D.C.: National Gallery of Art, 1998.
- Balston, J.N. The elder James Whatman. England's Greatest Papermaker (1702–1759). West Farleigh, Kent: J.N. Balston, 1992.
- Castagnari, Giancarlo (ed.), *L'industria della carta nelle Marche e nell'Umbria*, Fabriano: Pia università dei cartai, 2010.
- Cavaciocchi, Simonetta (ed.), *Produzione e commercio della* carta e del libro secc. XIII–XVIII. Prato: Le Monnier, 1991.
- Chemelli, Aldo and Clemente Lunelli, *Filigrane trentine. La vicenda delle cartiere nel Trentino*. Trento: Alcione, 1980.
- Coleman, D.C. *The British Paper Industry 1495–1860*. Oxford: Clarendon Press, 1958.
- D'Amato, Francesco, *La produzione della carta in Amalfi nel Novecento: Frammenti di una memoria.* Amalfi: Museo della Carta, 2007.
- Eineder, Georg and E.J. Labare: *The Ancient Paper-mills of the Former Austro-Hungarian Empire and Their Watermarks*, Hilversum: Paper Publications Society, 1960 (Monumenta Chartae Papyraceae vol. 8).
- Fedrigoni, Antonio. *L'industria veneta della carta dalla seconda dominazione austriaca all'Unità d'Italia*. Torino: ILTE, 1966.
- Ganzer, Gilberto (ed.), *Andrea Galvani 1797–1855. Cultura e industria nell'Ottocento a Pordenone*. Pordenone: Studio Tesi, 1994.
- Heawood, Edward, *Watermarks mainly of the 17th and 18th centuries*. Hilversum: Paper Publications Society, 1950 (Monumenta Chartae Papyraceae vol. 1).
- Hinterding, Erik. *Rembrandt as an Etcher. The Practice of Production and Distribution*. Ouderkerk aan den IJssel: Sound & Vision. 2006.
- Imperato, Giuseppe, *Amalfi, il primato della carta*. Salerno: Edizioni de Luca Industria Grafica Cartaria, 1984.
- Laurentius, Frans, *Clement de Jonghe (ca. 1624–1677), kunst-verkoper in de Gouden Eeuw.* 't Goy-Houten: Hes & De Graaf, 2010 (Bibliotheca Bibliographica Neerlandica vol. XL).
- Laurentius, Frans and Machiel J. Roos, *Met veele schoone* figueren verciert. Een bijzondere Bijbel publicatie ter gelegenheid van 375 jaar Statenvertaling. Middelburg/IJmuiden: Hertog, 2012.

- Laurentius, Theo and Frans, *Watermarks* (1600–1650) Found in the Zeeland Archives. 't Goy-Houten: Hes & De Graaf, 2007.
- Laurentius, Theo and Frans, Watermarks (1650–1700) Found in the Zeeland Archives. 't Goy-Houten: Hes & De Graaf, 2008.
- Laurentius, Theo, Harry M.M. van Hugten, Erik Hinterding and Jan Piet Filedt Kok, 'Het Amsterdamse onderzoek naar Rembrandts papier: radiografie van de watermerken in de etsen van Rembrandt', *Bulletin van het Rijksmuseum*, 40. 4 (1992).
- Mazzoldi, Leonardo, *Filigrane di cartiere bresciane*. Brescia: Ateneo di scienze lettere ed arti, 1990.
- Milano, Nicola (ed.), *Della fabbricazione della carta in Amalfi*. Amalfi: De Luca, 1965.
- Môsin, Vladimir, *Anchor Watermarks*, Hilversum: Paper Publications Society, 1973 (Monumenta Chartae Papyraceae vol. 13).
- Reed, Sue Welsh and Richard Wallace: *Italian Etchers of the Renaissance & Baroque*. Boston, Museum of Fine Arts, 1989.
- Robinson, Franklin W. and Sheldon Peck, Fresh Woods and Pastures New. Seventeenth-Century Dutch Landscape Drawings from the Peck Collection. Chapel Hill: Ackland Art Museum, 1999.
- Schuckman, Christiaan, Martin Royalton-Kisch and Erik Hinterding, *Rembrandt & Van Vliet. A Collaboration on Copper*. Amsterdam: Museum het Rembrandthuis, Rembrandt Information Center, 1996 (Studies in Dutch Graphic Art vol. 1).
- Simoni, Carlo (ed.), Cartai e stampatori a Toscolano. Vicende, uomini, paesaggi di una tradizione produttiva. Brescia: Grafo, 1995.
- Van Aken, J. 'An Improvement in Grenz Radiography of Paper to Record Watermarks, Chain and Laid Lines', Studies in Conservation 48. 2 (2003).
- Voorn, H. *De papiermolens in de provincie Noord-Holland.* Haarlem: De Papierwereld, 1960.
- Woodward, David, *Catalogue of Watermarks in Italian Printed Maps, ca. 1540–1600.* Chicago: The University of Chicago Press, 1996.
- Zonghi, Aurelio, *Le antiche carte fabrianesi*. Fano: Tipografia Sonciniana, 1884 (reprint Bologna, 1981).

## **Table of Watermarks**

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wov
Anchor					
1	1807	Cervia	Marche?	S.V.	Laid
2	1806	Cervia	Marche?	S.V.	Laid
3	1821	Ravenna	N.E. Italy		Laid
4	1810	Tronto (Fermo)	Ascoli Piceno, Marche	Luigi Merli	Laid
5	1833	Faenza (Ravenna)	N.E. Italy	I.B.	Laid
6	1813	Tronto (Fermo)	Ascoli Piceno, Marche	Luigi Merli	Laid
7	1784	Montemilone (Potenza)	Pioraco (Umbria)	Girolamo Vittory	Laid
8	1813	Senigallia (Ancona)	Fabriano (Marche)?	G.B.C.	Laid
9	1827	Roma	Fabriano (Marche)?	F.A.	Laid
10	1835	Rieti	Marche/Umbria	F.M.	Laid
11	1795	Piemonte	Fabriano	Sordini	Laid
12	?	Avellina (Palermo)	Amalfi		Wove
13	1842	Porrallo	La Briglia, Amalfi	A.R.	Wove
14	1845	Cefalu (Sicily)	La Briglia, Amalfi	A.D.C.	Wove
15	1845	Termini (Palermo)	La Briglia, Amalfi	D.G.G.	Wove
16	1850	Palermo	La Briglia, Amalfi	Gaetano Proto	Wove
17	1845	Monte di Nove (Ascoli)	Marche		Wove
18	1841	Bari	Amalfi	G.B.	Wove
19	1844	Palermo	La Briglia, Amalfi	D.F.C.	Wove
20	1837	Ariano	Vietri, Amalfi	Donato Gargano?	Wove
21	1842	Rieti	Marche/Umbria	F.A.	Laid
22	1827	Roma	Marche/Umbria	F.A.	Laid
23	1844	Roma	Marche/Umbria	B.B.	Laid
24	1845	Ravenna	Marche/Umbria		Laid
25	1834	Sabriny	Foligno (Umbria)		Laid
26	1860	Tolentino	Fabriano	Pietro Miliani	Wove
27	1859	Santa Vittoria	Marche/Umbria		Wove
Angel					
28	1831	Acqui (Genua)	Liguria	Picardo & Figli	Wove
29	1839	Genova	Liguria	Picardo & Figli	Wove
30	?	Marcianise (Napels)	Campania		Laid
Bird		( 1 /	1		
31	1864	Verona	Veneto	A.R.	Laid
32	1832	Brescia	Veneto	W	Laid
33	1837	Vercelli (Torino)	N. Italy	Spanna	Wove
34	1848	Ravenna	Fabriano	E.S.	Wove
35	1847	Legnago	Veneto		Laid
36	1838	Terni	Fabriano	V.M.F.	Wove
37	1839	Spoleto	Foligno (Umbria)		Laid
38	1835	Spoleto	Foligno (Umbria)	A.M.	Laid
39	1837	Cascia	Foligno (Umbria)	A.M.	Laid
40	1866	Rieti	Foligno (Umbria)	A.I.	Wove
41	1827	Roma	Foligno (Umbria)	G.B.	Laid
42	1836	Terni	Fabriano?	F.G.	Laid

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wov
43	1822	Forli	Emilia Romagna	G.B.	Wove
44	1837	Ferrara	Emilia Romagna	G.B.	Wove
45	1844	Fillottrano	Jesi (Marche)		Wove
46	1836	Morico (Fermo)	Foligno (Umbria)		Wove
47	1860	Rieti	Foligno (Umbria)	R.A.	Wove
48	1860	Rieti	Foligno (Umbria)	Feliciano Agostini	Wove
49	1858	Roma	Foligno (Umbria)	Feliciano Gismondi	Wove
50	1860	Rieti	Foligno (Umbria)	Feliciano Gismondi	Wove
51	1858	Terni	Foligno (Umbria)	Sante Innamorati	Wove
52	1851	Torre S. Patrizio	Fabriano		Wove
53	1839	Roma	Fabriano		Laid
54	1847	Ascoli	Ascoli (Marche)		Laid
55	1840	?	Marche/Umbria		Laid
56	1832	Spoleto	Marche/Umbria		Laid
57	1816	Roma	Marche/Umbria		Laid
58	1843	Ascoli	Marche/Umbria		Wove
59	1848	Conselice (Bologna)	Emilia Romagna		Wove
60	1825	Roma	Marche/Umbria		Laid
61	1810	Jesi	Jesi (Marche)		Laid
62	1827	Roma	Marche/Umbria		Laid
63	1827	Roma	Marche/Umbria		Laid
64	1827	Roma	Marche/Umbria		Laid
65	1856	Urbino	C. Italy		Wove
66	1844	Amandola (Ascoli)	Marche/Umbria		Wove
67	1846	Rotella (Ascoli)	Marche/Umbria		Wove
68	1820	Ancona	Marche/Umbria	M.D.	Laid
69	1847	Recanati (Ancona)	Marche/Umbria	C	Laid
70	1814	Montegallo	Marche/Umbria	C.B.	Laid
71	1844	Roma	Marche/Umbria	F.A.?	Wove
72	1829	Roma	Marche/Umbria	F.A.?	Laid
73	1855	Fermo	Marche/Umbria	A.J.	Wove
74	1837	Terni (Spoleto)	Foligno (Umbria)	F.I.	Laid
75	1838	Epio	Foligno (Umbria)	F.I.	Laid
76	1829	Roma	Foligno (Umbria)	Francesco Matteucci	Laid
77	1836	Spoleto	Foligno (Umbria)	Francesco Matteucci	Laid
78	1824	Roma	Marche/Umbria	G.A.M.	Laid
79	1842	Rieti	Foligno (Umbria)	Giovanni B. Innamorati	Laid
80	1844	Boragna	Foligno (Umbria)	Giovanni B. Innamorati	Wove
81	1847	Fermo	Foligno (Umbria)	G.C. e C.	Wove
82	1840	Roma	Foligno (Umbria)	Giovanni B. Innamorati	Laid
83	1838	Spello (Umbria)	Foligno (Umbria)	G.I.B.	Laid
84	1843	Camerino	Foligno (Umbria)	G.M. e F.	Wove
8 <sub>5</sub>	1849	Montialbi de Castro	Foligno (Umbria)	Luigi Innamorati?	Wove
86	1854	Ferrara	Foligno (Umbria)	N.B.F.	Wove
87	1833	Roma	Foligno (Umbria)	Nicolo Messini?	Wove
88	1834	Roma	Foligno (Umbria)	Nicolo Messini?	Laid
89	1837	Spoleto	Foligno (Umbria)	Nicolo Messini?	Laid
90	1843	Rieti	Fabriano	Pietro Miliani	Wove

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wove
91	1850	Macerata	Fabriano	Pietro Miliani	Wove
92	1842	Mondario	Marche/Umbria	U.P.	Wove
93	1835	Rieti	Marche/Umbria	V.M.	Laid
94	1839	Rieti	Marche/Umbria	V.M.	Laid
95	1831	Roma	Marche/Umbria	V.M.	Laid
96	1839	Rieti	Marche/Umbria		Laid
97	1857	Fermo	Ascoli (Marche)		Wove
98	1837	Roma	Ascoli (Marche)	I. Merli	Wove
99	1844	Fermo	Fermo		Wove
100	1846	Fermo	Fermo		Wove
101	1856	Monticelli	Foligno (Umbria)	Fratelli Cherubini	Wove
102	1859	Otricoli (Umbria)	Foligno (Umbria)	Giovanni Innamorati	Wove
103	1859	Otricoli (Umbria)	Foligno (Umbria)	Giovanni Innamorati	Wove
104	1828	Bologna	Jesi (Marche)		Wove
105	1828	Mordano	Jesi (Marche)		Wove
106	1855	Verona	Trentino-Alto Adige	G.F.A.	Laid
107	1833	Bologna	Trento (Trentino-Alto Adige)	Pietro Weiss	Laid
108	1790	Modena	Trentino-Alto Adige	S.T.C.	Laid
Circles					
109	1778	Mondovi	N. Italy	F.	Laid
110	1767	Mondovi	Piemonte/Liguria	F.	Laid
111	1764	Mondovi	Piemonte/Liguria	F.	Laid
112	1700	Genova	Piemonte/Liguria		Laid
113	1800	Modena	Piemonte/Liguria		Laid
114	1796	Modena	Piemonte/Liguria		Laid
115	1707	?	Piemonte/Liguria		Laid
Coat of Arm	ns				
116	1830	Fermo	Ascoli (Marche)		Laid
117	1849	Santa Vittoria	Ascoli (Marche)		Laid
118	1836	Ascoli	Ascoli Piceno (Marche)	Luigi Merli	Laid
119	1856	Grottamaro	Ascoli Piceno (Marche)	I.M.	Wove
120	1844	Spoleto	Pioraca (Marche/Umbria)		Laid
121	1846	Roma	Pioraca (Marche/Umbria)		Laid
122	1840	Cesena	Fabriano		Wove
123	1808	Forli	Fabriano		Laid
124	1843	Ancona	Fabriano	Pietro Miliani	Wove
125	1769	Mondovi	Piemonte/Liguria		Laid
126	1800	Ancona	Foligno (Umbria)	G.P. Sordini	Laid
127	1692	Bologna	Tuscany	G.B.S.	Laid
128	1692	Bononiae	Tuscany		Laid
129	1804	Santa Vittoria	C. Italy	F.P.	Laid
130	1783	Torrino	Austria		Laid
131	1793	Asti	Austria	R.P.	Laid
132	1776	Mombasiglio	Austria	R.P.	Laid
133	1861	Chiari	N.W. Italy/Austria		Wove
134	1834	Roma	Fabriano/Ascoli	F.A.	Wove
135	1795	Grolleto	Tuscany	S.A.	Laid
136	1796	Modena	Lombardia	E.D.P.M.	Laid

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wove
137	1796	Modena	Lombardia	E.D.P.M.	Laid
138	1816	Roma	Fabriano	P.M.P.F.	Laid
139	1776	Genova	Piemonte/Liguria	Fabiani	Laid
140	1825	Roma	Pescia (Tuscany)?	Giorgio Magnani?	Laid
141	1790	Alicante	Spain?		Laid
142	1796	Modena	Veneto	S.T.S.C.	Laid
143	1796	Modena	Veneto	S.T.S.C.	Laid
144	1825	Milano	Lombardia	Molino	Laid
145	1788	Torino	Lombardia	C.G.	Laid
146	1771	Reggio di Calabria	S. Italy	A.M.P.S.	Laid
147	1796	Modena	Veneto	S.T.S.C.	Laid
148	1809	?	C. Italy		Laid
149	1814	Magliano	C. Italy		Laid
Cross		-	, 		
150	1830	Modena	C. Italy	F.A.C.	Laid
151	1809	Ferrara	C. Italy	E.A.S.	Laid
152	1800	Modena	C. Italy/Tuscany?	A.S.	Laid
Face					
153	1845	Bormio (Bolzano)	N. Italy		Laid
Figure		,	,		
154	1831	Asti	Piemonte/Liguria	G.B.	Laid
155	1781	Torino	Piemonte/Liguria	G. Capucini	Laid
Fleur de lis	-		, , ,	<u>+</u>	
156	1823	Agosto?	N. Italy	F.F.	Laid
157	1805	Santa Vittoria	N. Italy	P.M.C.R.	Laid
158	1852	Monza	N. Italy	111.11.01111	Wove
159	1830	Morbegno	Lombardia	P.F.	Wove
160	1835	Genova	Piemonte/Liguria	Guiseppe Testa	Wove
161	1808	Cervia	N.E. Italy	V.B.	Laid
162	1663	?	Marche	A.N.	Laid
163	1840	Cerreto (Napoli)	Amalfi	Gaetano Proto	Laid
164	1848	Fermo	Fabriano	Pietro Miliani	Wove
165	1846	Catania	Amalfi?	Fratelli Galdieri	Laid
166	1842	Sicily	Amalfi	F. Lucibello	Wove
Grape	1042	Sicily	Milani	r. Eucibello	vvove
167	1774	Ceva	Piemonte/Liguria	G. Capucini	Laid
168	1774	Mondovi	Piemonte/Liguria	Восса	Laid
Hats	1770	Wolldovi	i iemonte/Liguria	Босса	Laiu
	1846	Legnano	Veneto		Laid
169		?	Veneto		Laid
170	1849	?		Tommaso Salsa	Laid Laid
171	1849		Carbonera (Veneto)	Marco Ranzolin?	
172	1849	Thiene	Lugo (Veneto)		Laid
173	1836	Bologna	Scurelle (Trentino)	Pietro Weis	Laid
174 Harm	1866	Treviso	Carbonera (Veneto)	Tommaso Salsa?	Laid
Horn	0	6	T A		r · 1
175	1851	Suzzara	Lower Austria?		Laid
176	1810	Castel del Rio	Pioraco (Marche)	Lorenzo Cesini	Laid

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wov
177	1848	Callavero (Brescia)	N. Italy	A.G.	Laid
178	1834	Grottamare (Ascoli)	Fabriano	Pietro Miliani	Laid
Lion					
179	1797	?	Veneto		Laid
180	1849	?	Veneto/Trentino		Laid
181	1849	Venezia	Veneto		Laid
182	1800	Casamari (Roma)	Amalfi?	G.G.	Laid
183	1810	Cervia	Trento (Trentino)	Antonio Spaventi	Laid
184	1822	Venezia	Veneto	F.F.A.	Laid
185	1845	Treviso	Veneto	G.M.	Laid
186	1865	Ceneda	Ceneda (Veneto)	Isidoro Mori	Laid
187	1784	Fermo	Sarnano (Marche)	Domenico Vanni	Laid
188	1792	?	Veneto	S.T.S.C.	Laid
189	1746	Faventi (Faenza)	Veneto	G.B.	Laid
Lyre		,			
190	1850	Piadena	Lombardia?	F.G.	Wove
191	1851	Seresina	Lombardia?	L.D.S.	Wove
192	1855	Morbegno	Lombardia?	P.F.	Wove
Monogram		O			
193	1849	Venezia	Veneto	A.E.	Laid
194	1849	Venezia	Carbonera (Treviso)	Andrea Galvani	Laid
195	1839	Ferrara	Foligno (Umbria)	Antonio Innamorati	Wove
196	1840	Camerino (Fabriano)	Foligno (Umbria)	Antonio Innamorati	Wove
197	1849	Bologna	N. Italy	A.M.F.	Wove
198	1853	Sondrio (Bergamo)	N. Italy	A & R	Wove
199	1834	Roma	?	B.B.	Wove
200	1829	Roma	?	B.B.	Wove
201	1853	Cadore	N. Italy	B.G.	Laid
202	1834	Lovere	N. Italy	C.B.	Laid
203	1840	Lavriano	N. Italy	C.F.	Wove
204	1832	Torino	Rovareto (Trentino)	Giovanni Scrinzi	Wove
205	1840	Rieti	C. Italy	J.E.	Wove
206	1776	Mombasiglio	Piemonte/Liguria	F.	Laid
207	1832	Roma	Marche/Umbria	Feliciano Agostini?	Wove
208	1837	Spoleto	Marche/Umbria	Feliciano Agostini?	Wove
	1836	?	Piemonte/Liguria	F.A.	Wove
209		: Ceva	Piemonte/Liguria	F.D.M.	Laid
210	1773				Laid
211	1800	Modena	N. Italy ?	F.A.F. E.I.	Wove
212	1832	Roma			
213	1837	Casale	Piemonte/Liguria	F.M.	Wove
214	1839	Spoleto	Foligno (Umbria)	Francesco Matteucci	Laid
215	1856	Isola della Scala	Riva (Trento/Alto Adige)	Franco Nicolo Fiorio	Laid
216	1847	Mantova	N. Italy	G.F.	Wove
217	1857	Chiari (Brescia)	N. Italy	G.F.	Wove
218	1853	Locco	N. Italy	G.F.	Wove
		•	0 ( )		Wove Laid
219 220	1844 1834	Spoleto ?	Foligno (Umbria) N. Italy	Giovanni Innamorati? G.M. and G.F.	

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wov
221	1839	Spoleto	Foligno (Umbria)	Giovanni Sordini	Wove
222	1833	Vinzaglio (Novara)	Lombardia	G.M.M.	Wove
223	1834	Boletto (Novara)	Lombardia	G.M.M.	Wove
224	1840	Vercelli (Novara)	Lombardia	G.M.M.	Laid
225	1836	Castalletto	Lombardia	G.M.M.	Wove
226	1860	S. Pietro Ingariano	Lombardia	G.C.	Laid
227	1815	Napoli	Campania	G.V.	Wove
228	1838	?	Ceneda (Veneto)	Isidoro Mori	Laid
229	1830	Milano	Lombardia	J.C.	Wove
230	1842	Fontanetto (Novara)	Lombardia	J.M.S.	Wove
231	1840	Mercurago (Novara)	Lombardia	J.M.S.	Wove
232	1767	Genova	Piemonte/Liguria	Federico	Laid
233	1793	Carassai	San Severino (Marche)	Fratelli Tognacci	Laid
234	1852	Isola della Scala (Verona)	Lugo (Emilia Romagna)	Marco Ranzolin	Laid
235	1830	Roma	Marche/Umbria?	N.M.	Laid
236	1832	Rovato (Brescia)	N. Italy	O.T.F.	Laid
237	1817	Macerata	Pioraco (Marche)	Pietro Miliani	Laid
238	1831	Genova	Piemonte/Liguria	P.V.	Wove
239	1767	Mondovi	Piemonte/Liguria	S.A.B.	Laid
240	1830	Bologna	N. Italy	S.f.	Wove
241	1796	Modena	N. Italy	S.T.C.	Laid
242	1849	Venezia	Pordenone (Friuli)	Valentino Galvani	Laid
Moon					
243	1863	Verona	Trento (Trentino)	Guiseppe Colombari	Laid
244	1861	Isola della Scala (Verona)	Trento (Trentino)	Guiseppe Colombari	Laid
245	1863	Tregnano	Trento (Trentino)	Guiseppe Colombari	Laid
Names & w	ords				
246	1849	Fermo	Ascoli (Marche)		Laid
247	1814	Porto Fermo	Ascoli (Marche)		Laid
248	1813	Metauro (Ancona)	Ascoli (Marche)		laid
249	1839	Robella	Serravalle Sesia (Piemonte)	Fratelli Avondo	Wove
250	1833	Torino	Serravalle Sesia (Piemonte)	Fratelli Avondo	Wove
251	1831	Vignale	Serravalle Sesia (Piemonte)	Fratelli Avondo	Wove
252	1831	Torino	Serravalle Sesia (Piemonte)	Fratelli Avondo	Wove
253	1835	Torino	Serravalle Sesia (Piemonte)	Fratelli Avondo	Wove
254	1838	Torino	Serravalle Sesia (Piemonte)	Fratelli Avondo	Wove
<sup>2</sup> 55	1837	Alghero (Sardegna)	C. Italy	Giovanni Checchi	Wove
256	1774	Genova	Piemonte/Liguria	Fabiani	Laid
257	?	Fermo	Fabriano	Pietro Miliani	Wove
258	1828	Roma	Fabriano	Pietro Miliani	Wove
259	1825	Fermo	Santa Anatolia (Marche)	Guido Fantini	Wove
260	?	Fermo	Fermo (Marche)		Wove
261	1840	?	Amalfi	Forte?	Laid
262	1841	Roma	Foligno (Umbria)	Feliciano Innamorati	Wove
263	1846	Ravenna	Jesi (Marche)		Wove
264	1849	Bologna	N. Italy	Alla Lumina	Wove
265	1841	Mondovi	Tuscany?	Pezzia	Wove

No. / Type	Date	Used in	Place of production	Papermaker	Laid / Wov
266	1860	Roma	Trastevere region	Regia ponteficia de Sali E Tabacchi	Wove
267	1838	Bologna	Fabriano	Sassi, insegna della Volpe	Wove
268	?	?	Religione/Toscolano (Lombardia)	Domenico Visintini	Wove
Plant			,		
269	?	Padova	Veneto		Laid
270	1874	Treviso	Veneto	B.G.	Laid
271	1847	Bassano	Lugo (Veneto)	Marco Ranzolin	Laid
272	?	Avellino (Sicily)	Amalfi?		Laid
273	1685	Bologna	N. Italy	L.I.G.	Laid
274	1804	Bologna	N. Italy	P.P.	Laid
275	1800	Modena	Marche?	F.A.S.	Laid
276	1835	Roma	Fabriano	Pietro Miliani	Wove
277	1838	Ravenna	Fabriano	Pietro Miliani	Wove
278	1848	Fermo	Fabriano	Pietro Miliani	Wove
Portrait					
279	1835	Cefalu (Sicily)	Amalfi	Signor Ambrogio Camera	Laid
280	?	Avellino (Sicily)	Amalfi	Ambrogio Camera?	Laid
281	1845	Macerata	Ascoli (Marche)		Laid
Saint					
282	1804	Scaricatasino	Emilia Romagna	F.M.C.	Laid
Shell			-		
283	1840	?	Amalfi		Laid
284	1833	Roma	Amalfi		Wove
285	1843	Roma	Marche/Umbria	Cartiere Colini	Wove
286	1845	Roma	Foligno (Umbria)	Giovanni Innamorati	Wove
287	1848	Foligno	Foligno (Umbria)	Giovanni Innamorati	Wove
288	1854	Badolato (Calabria)	Amalfi	L. Lucibello	Wove
289	1850	Napoli	Amalfi		Wove
Star					
290	1804	Cento	Emilia Romagna	B.V.	Laid
Sun			-		
291	1795	Rocca	Pioraco (Marche)	P. Mataloni Camorica	Laid
Undetermi	ned				
292	1767	Torino	S.E. France or Piemonte		Laid
293	1830	Ferrara	?		Laid

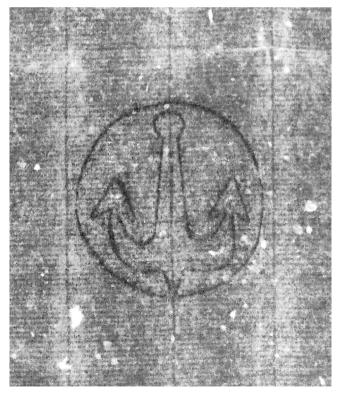
## Catalogue

•

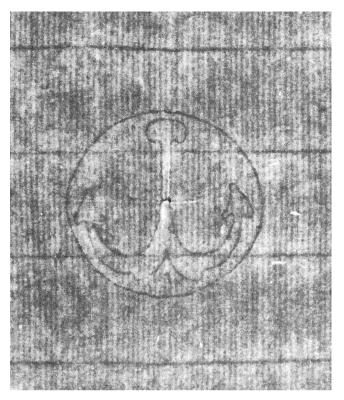


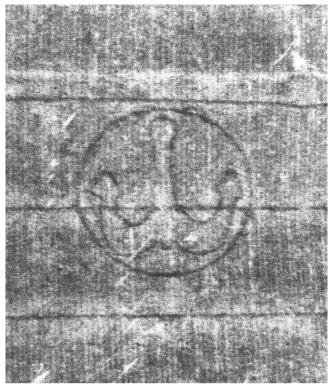


1a 1807 1b 1807

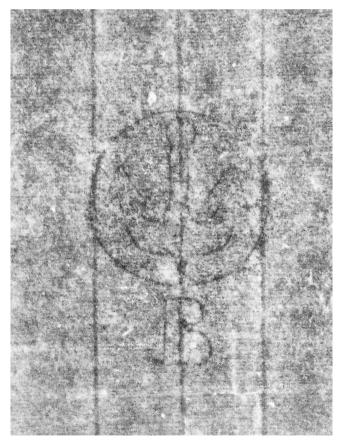


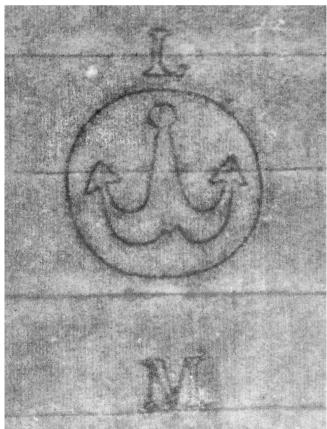


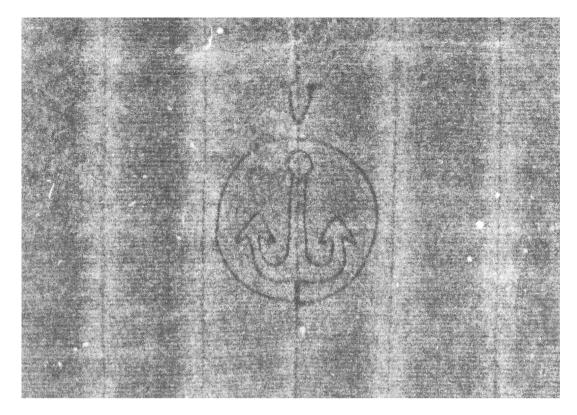




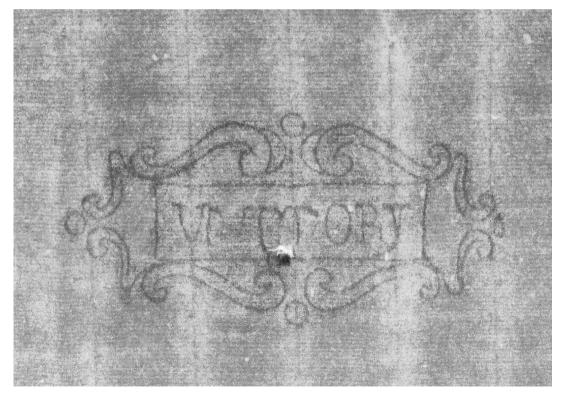
3 1821 4 1810



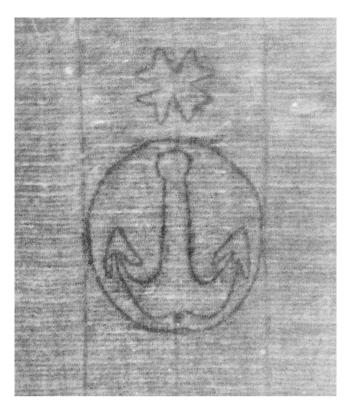


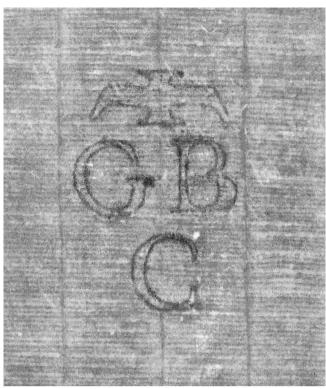


7a 1784

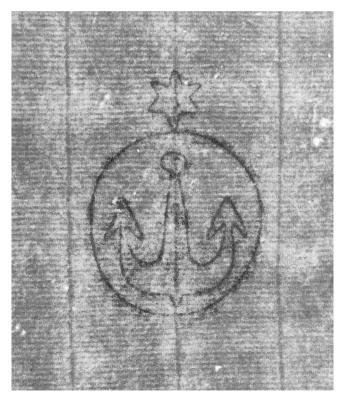


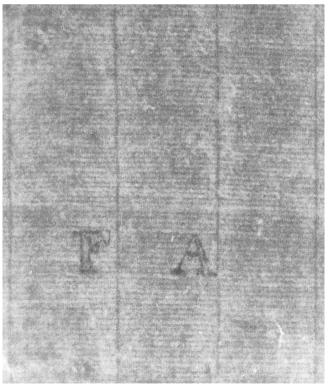
7b

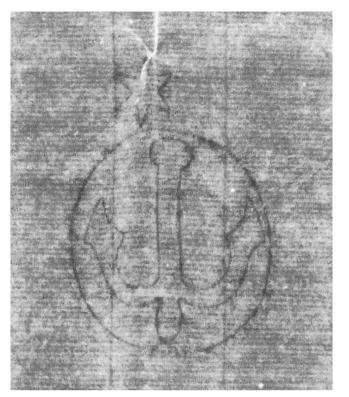


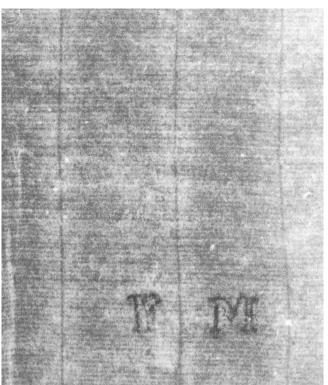


8a 1813 8b 1813

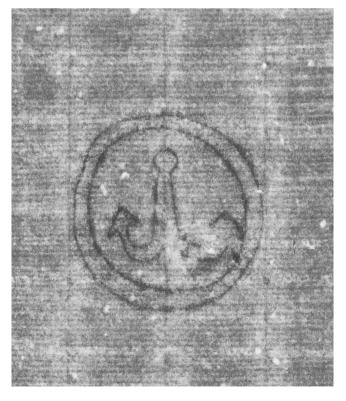




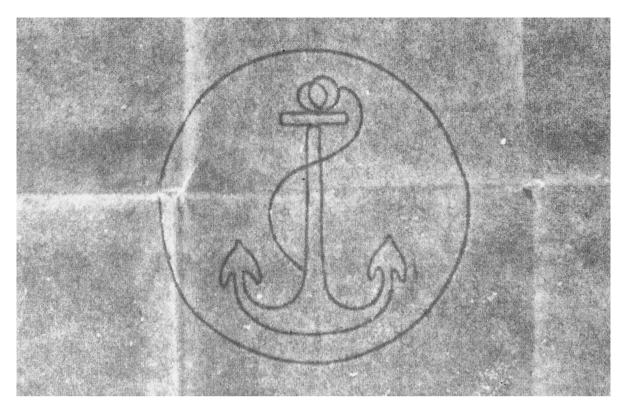




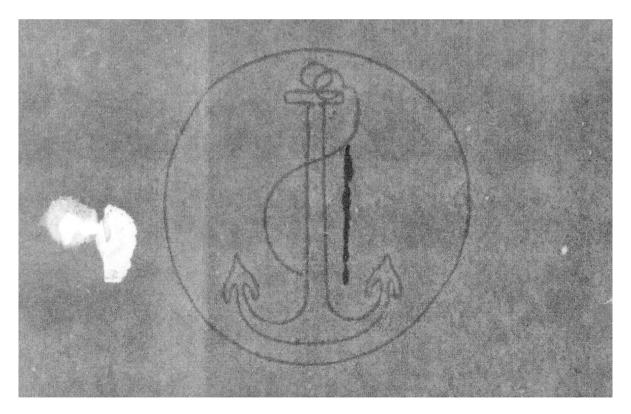
10a 1835 10b 1835







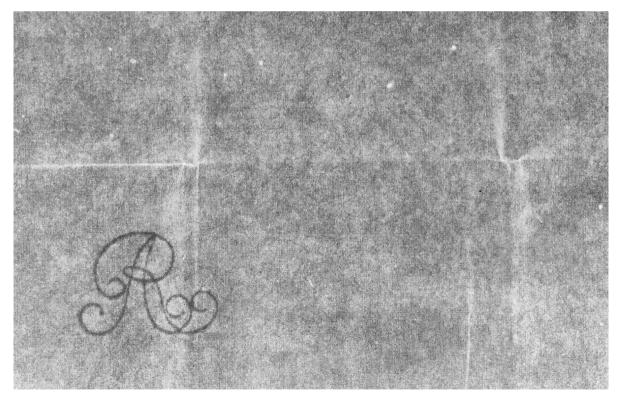
12 [?]



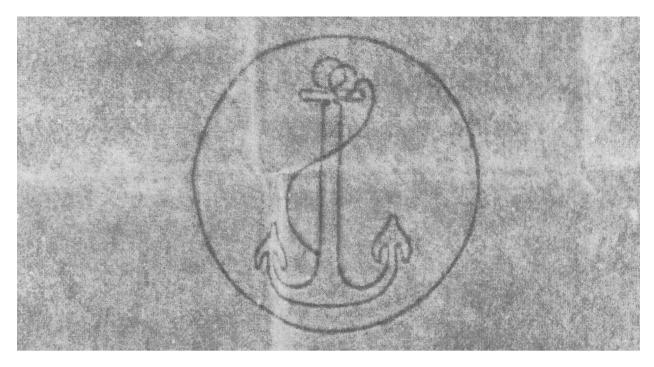
13a



13b



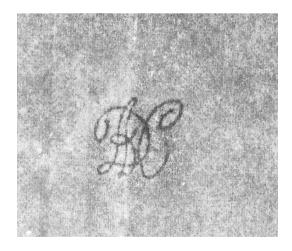
13c 1842



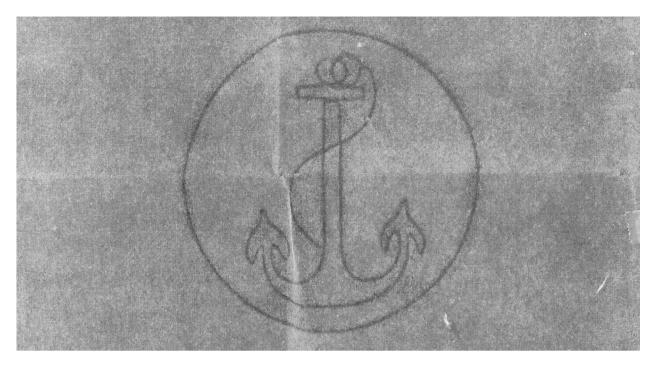
14a 1845



14b 1845



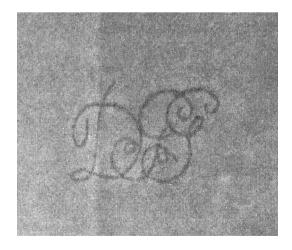
14c 1845



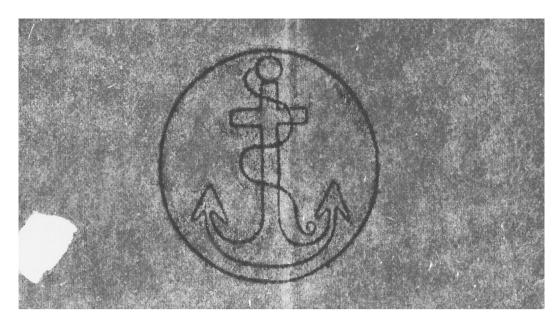
15a 1845



15b



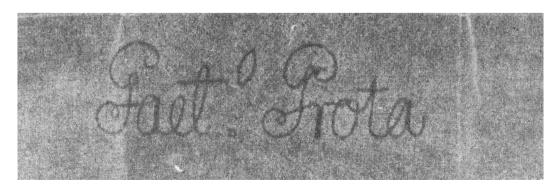
15C 1845



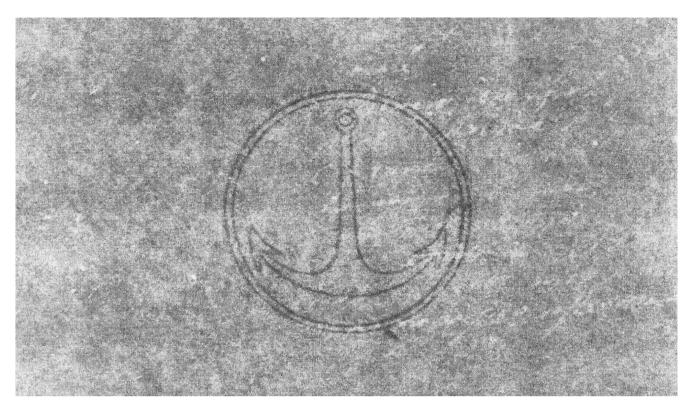
16a



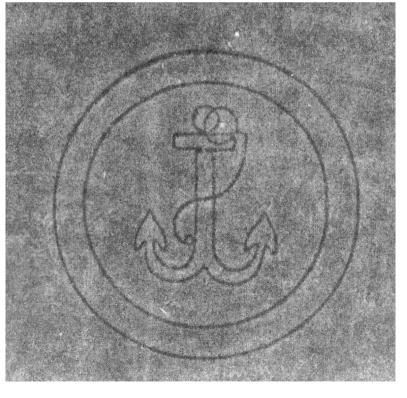
16b

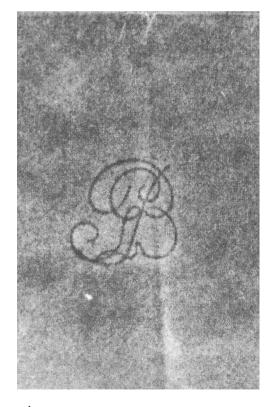


16C 1850



17 1845

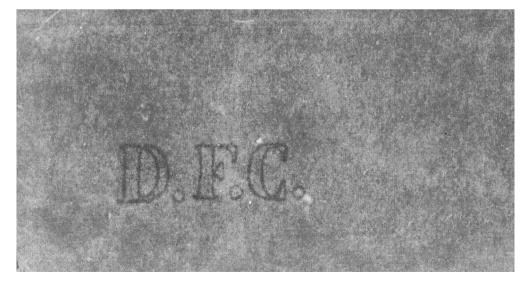




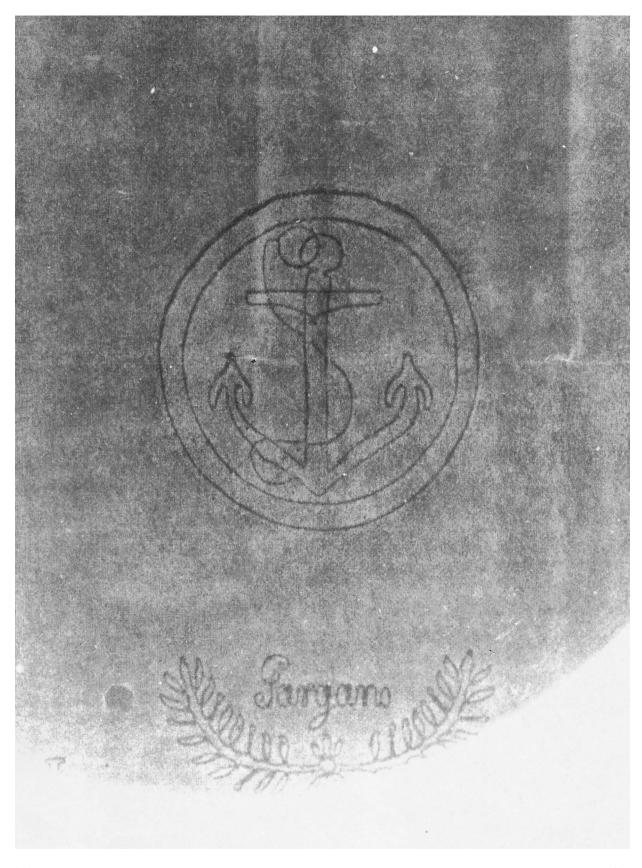
18a 1841 18b 1841



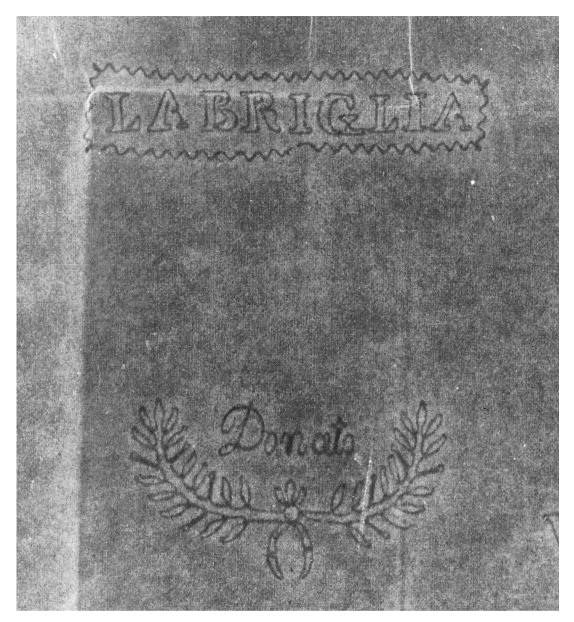
19a



19b



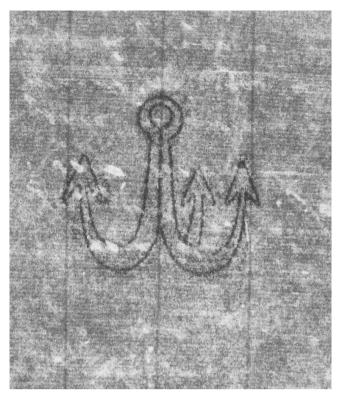
20a 1837

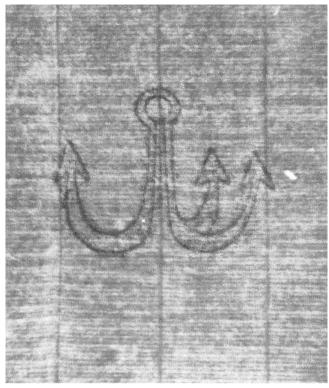


20b

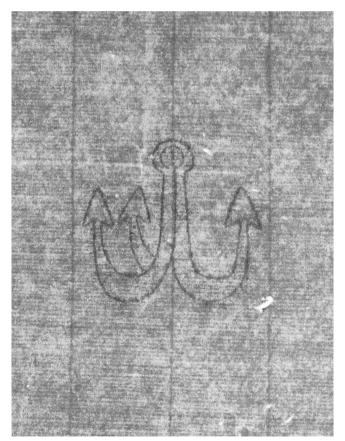


20C 1837



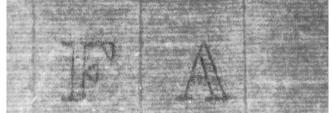


21a 1842 22a 1827



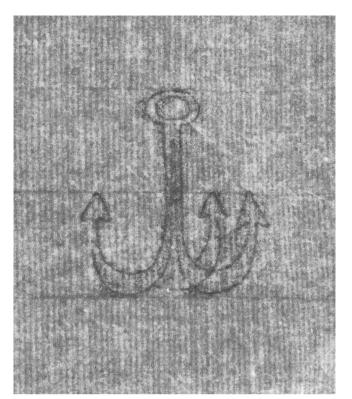


21b 1842



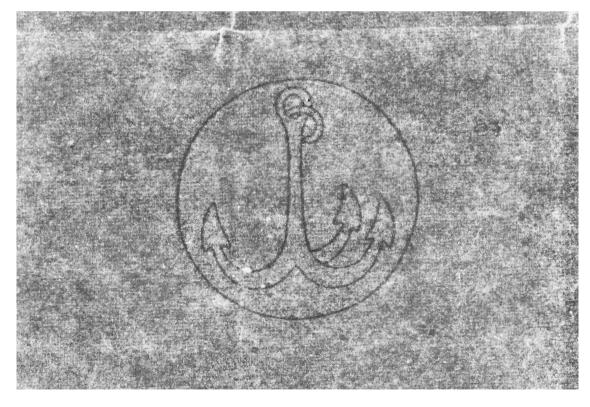
22b



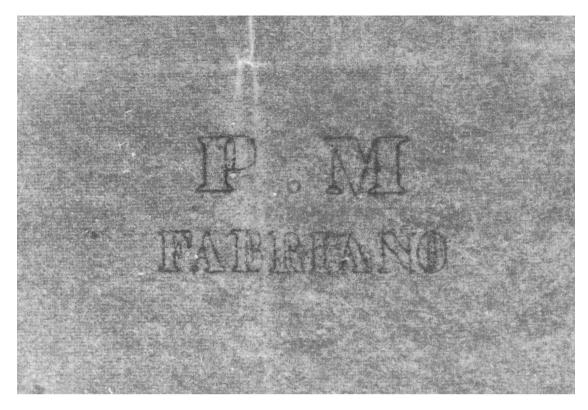




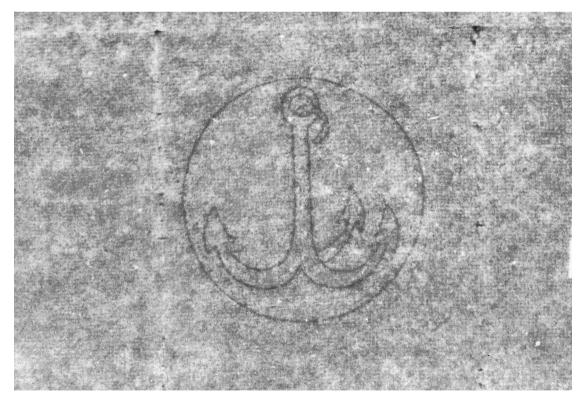
24 1845 25 1834



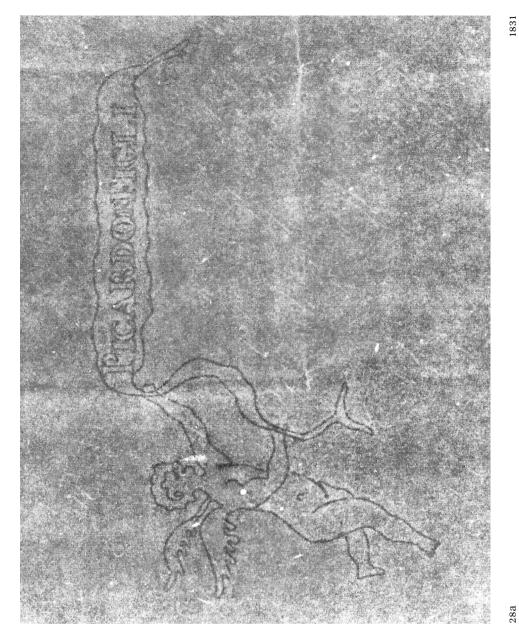
26a

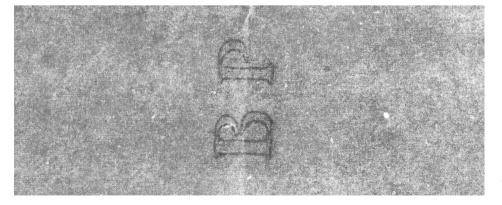


26b



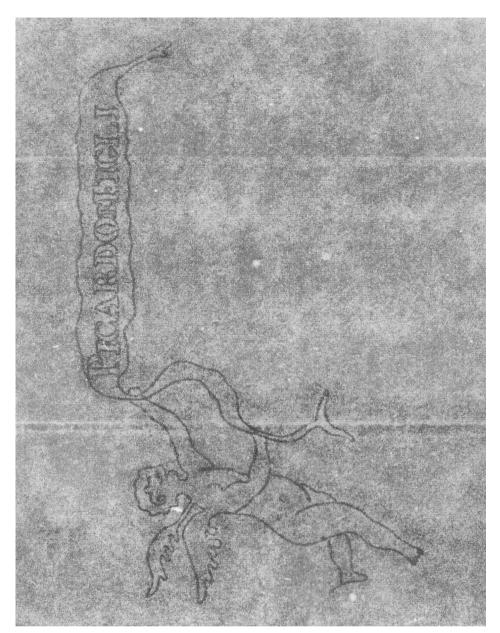
ANGEL 44



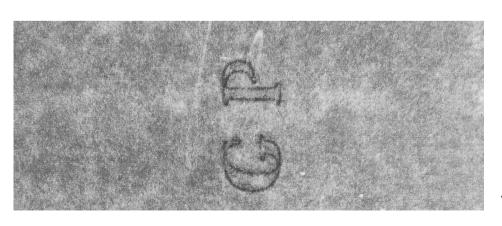


28b

ANGEL 45

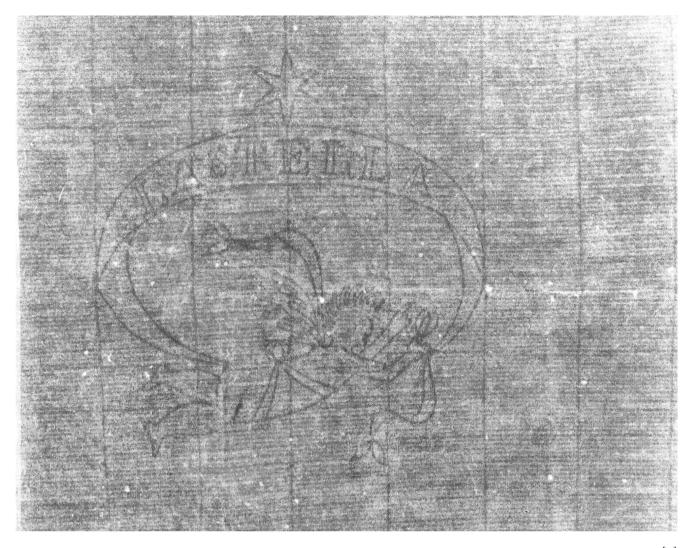


1839

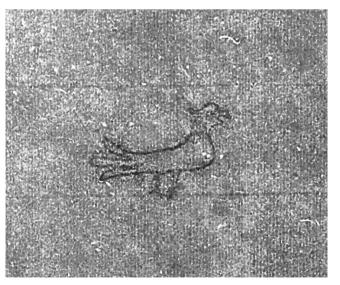


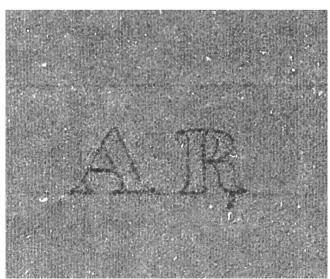
29a

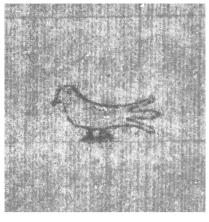
46 ANGEL – BIRD



30 [?]







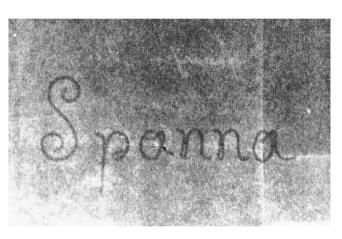




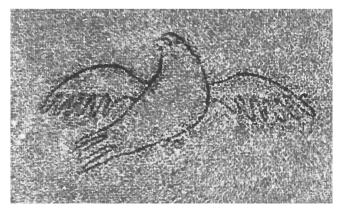
32b 1832

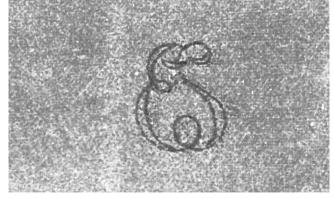


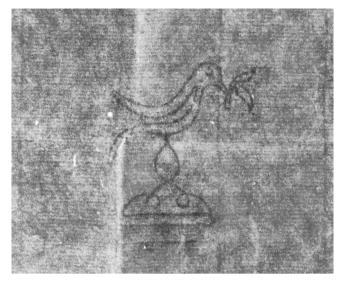


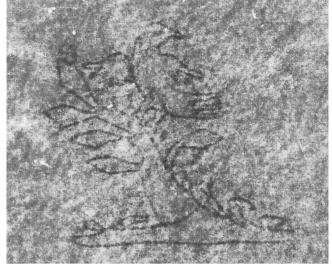


33b 1837

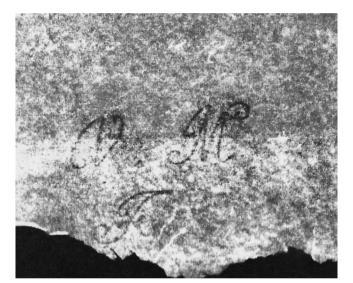








35 1847 36a 1838





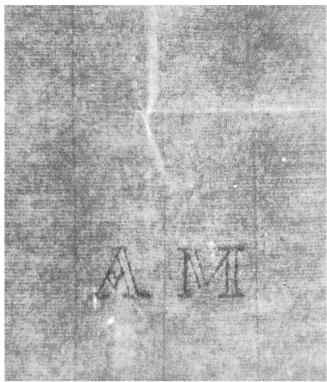
36b 1838 37 1839





38a 1835 38b 1835

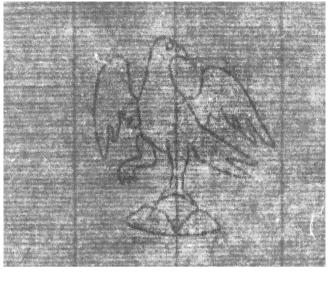


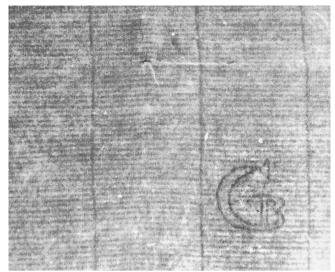


39a 1837 39b 1837

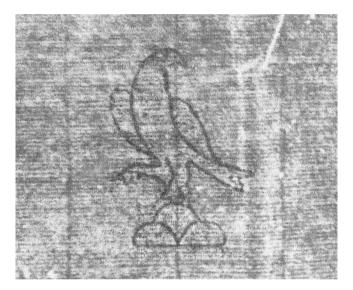






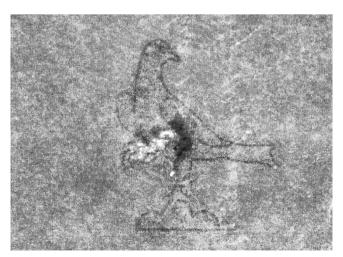


41a 1827 41b 1827





42a 1836 42b 1836

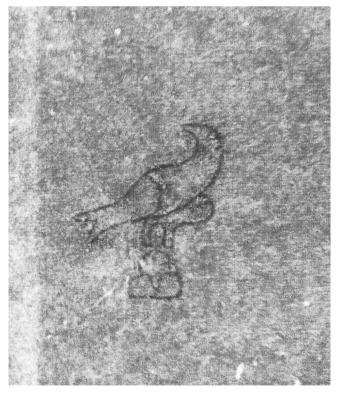


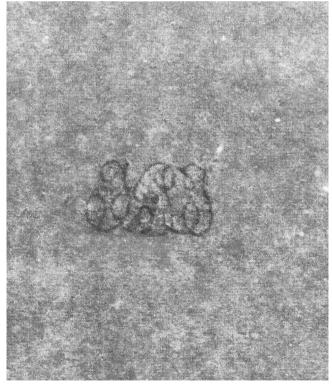


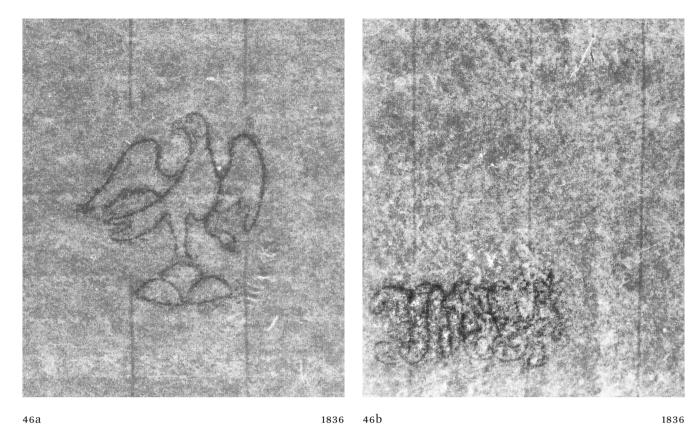


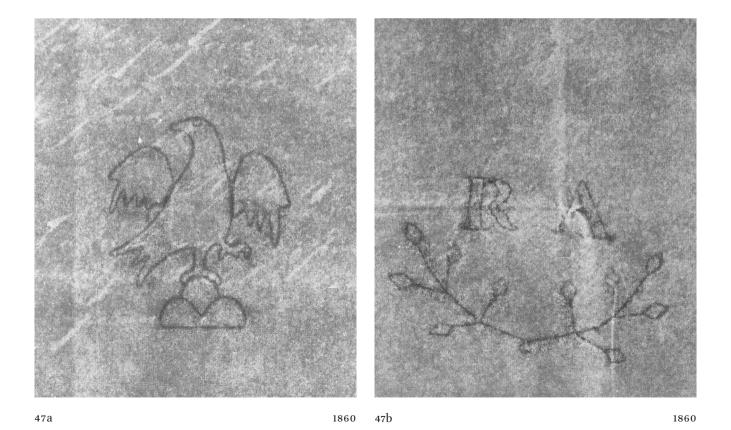


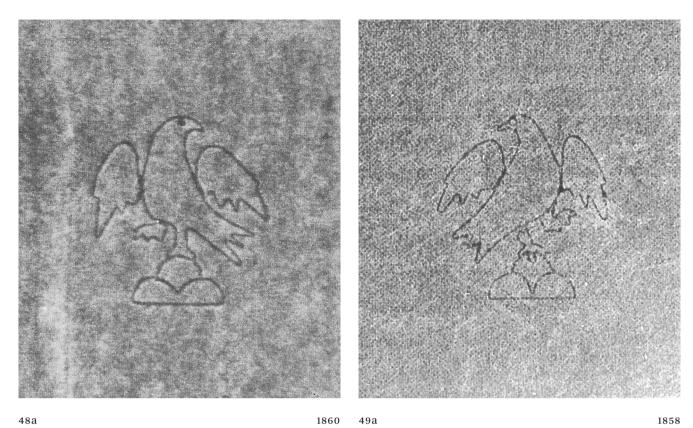
44a 1837 44b 1837









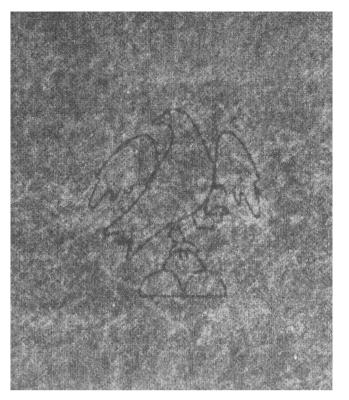




48b



49b





50a 1860 51a 1858



50b



51b





52 1851 53 1839









56 1832 57 1816

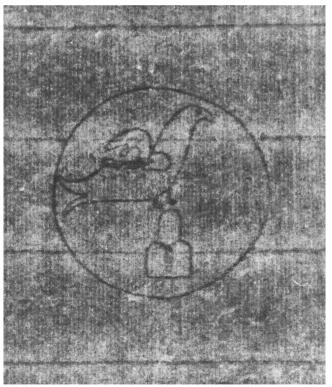


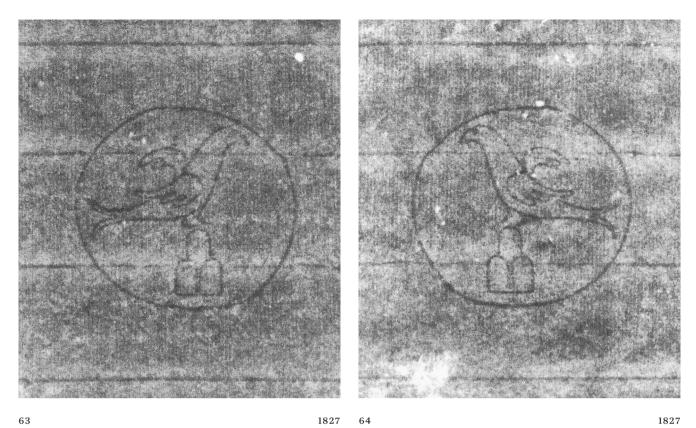


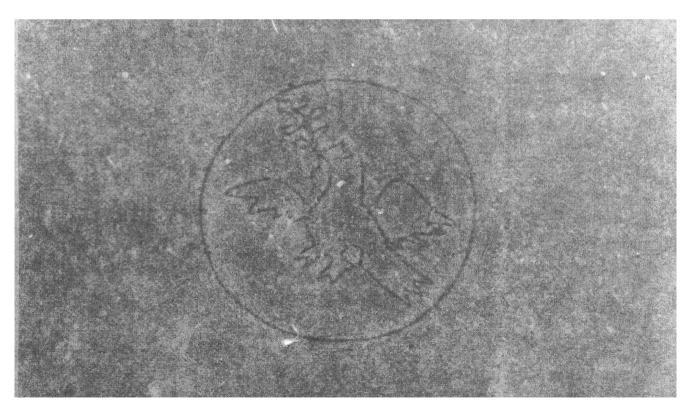


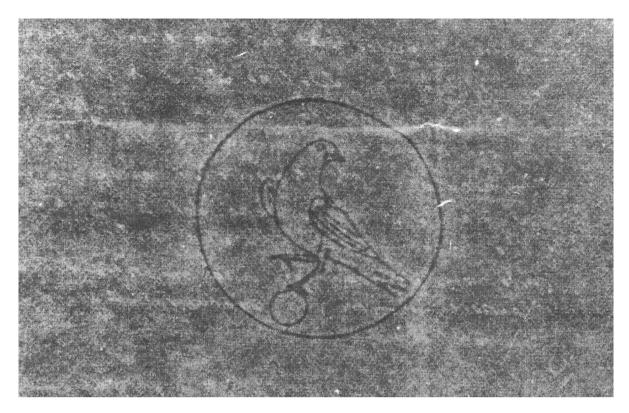
59 1848 60 1825

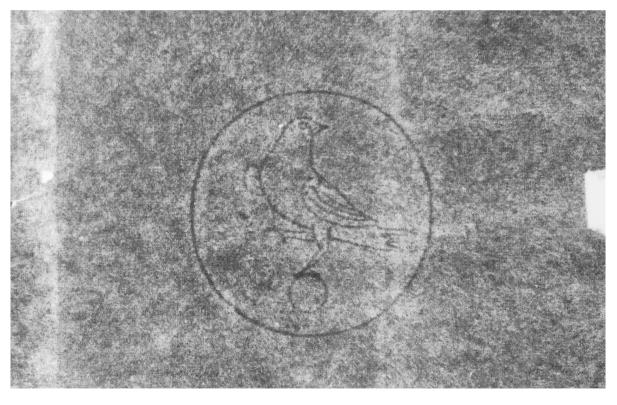


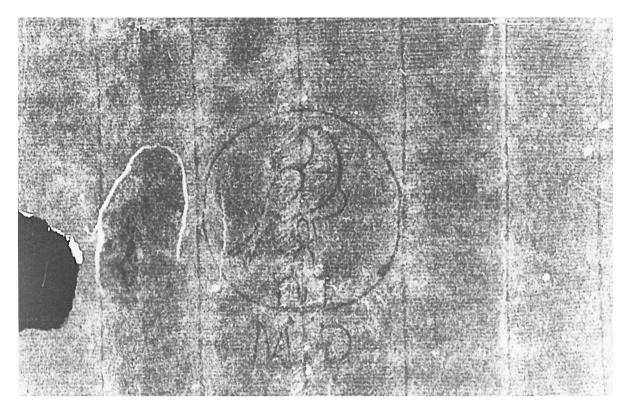


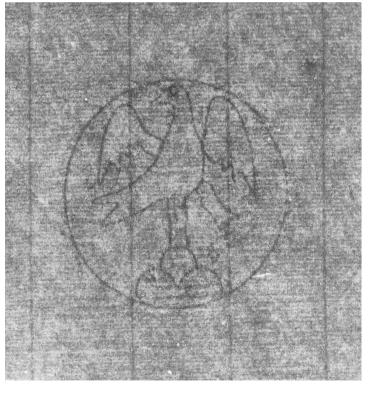


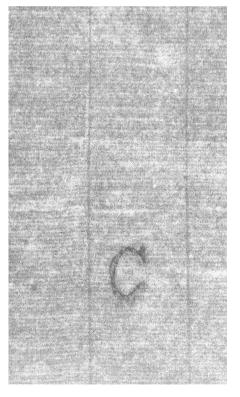


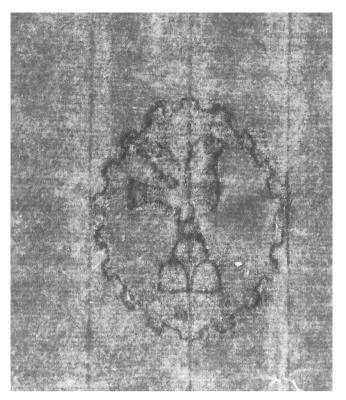


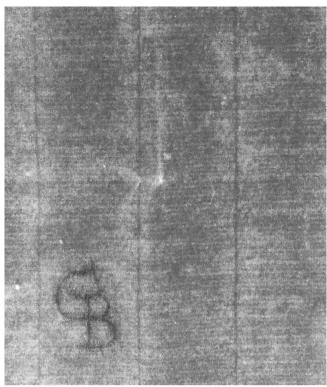




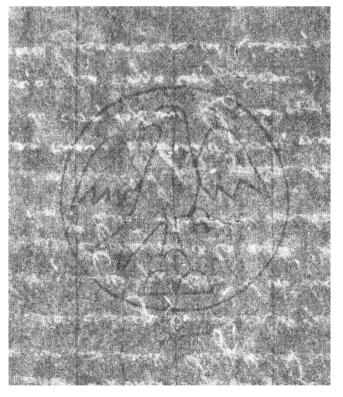


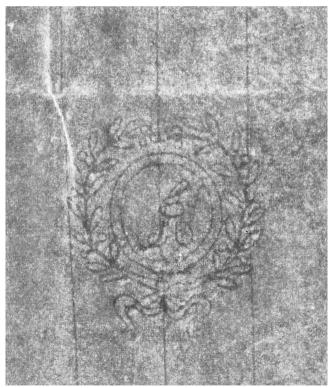




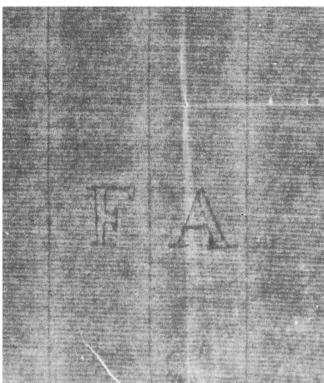


70a 1814 70b 1814



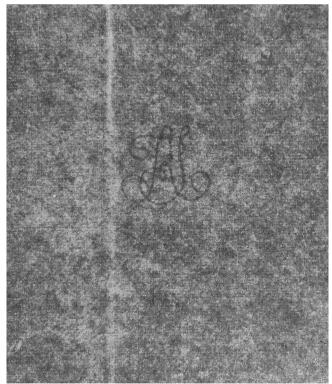


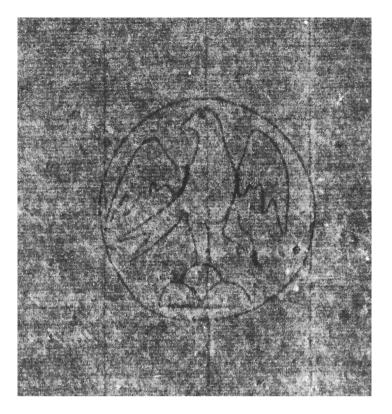


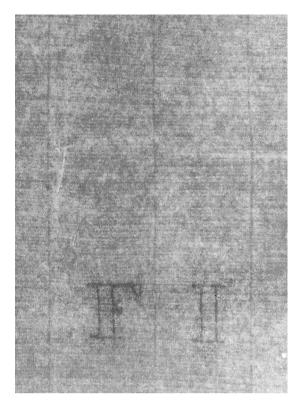


72a 1829 72b 1829



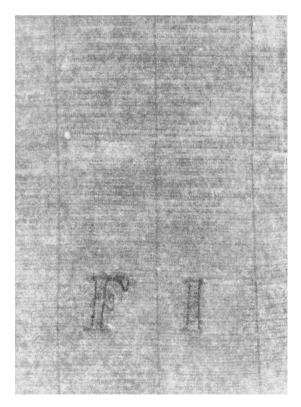




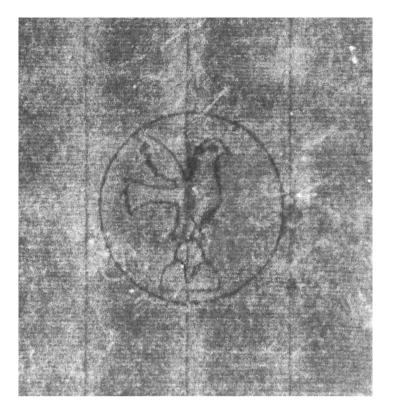


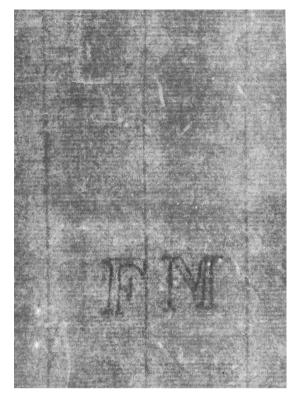
74a 1837 74b 1837





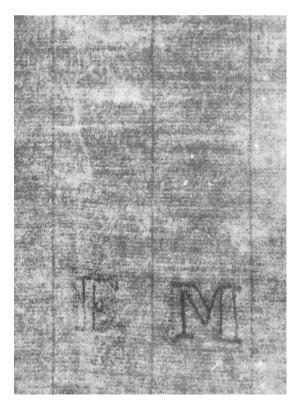
75a 1838 75b 1838



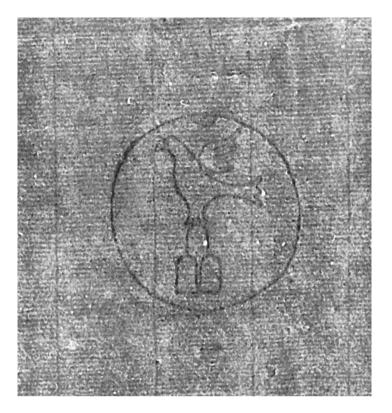


76a 1829 76b 1829



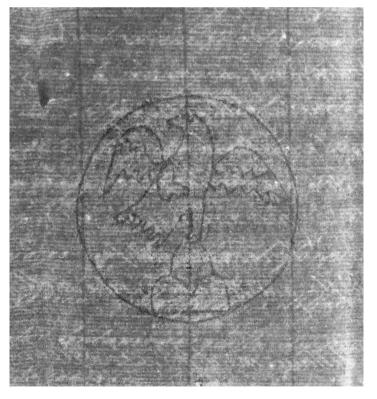


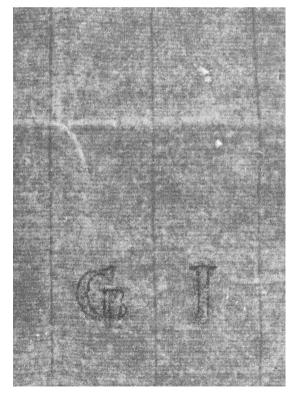
77a 1836 77b 1836





78a 1824 78b 1824





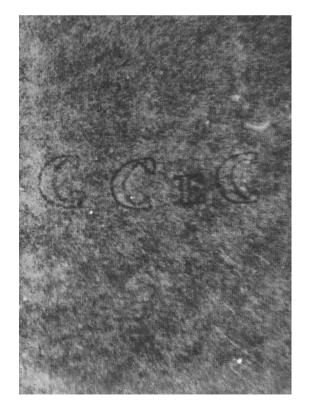
79a 1842 79b 1842



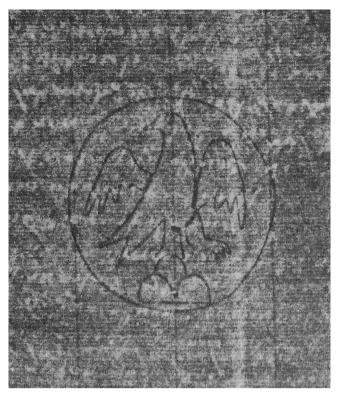


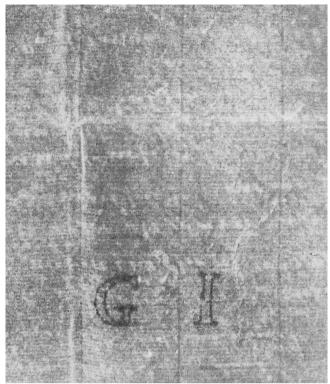
80a 1844 80b 1844





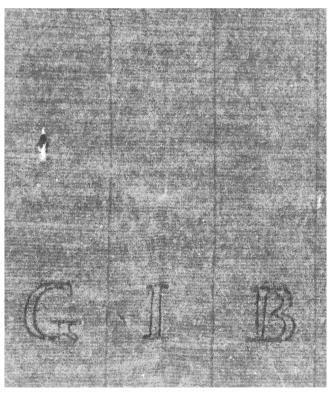
81a 1847 81b 1847

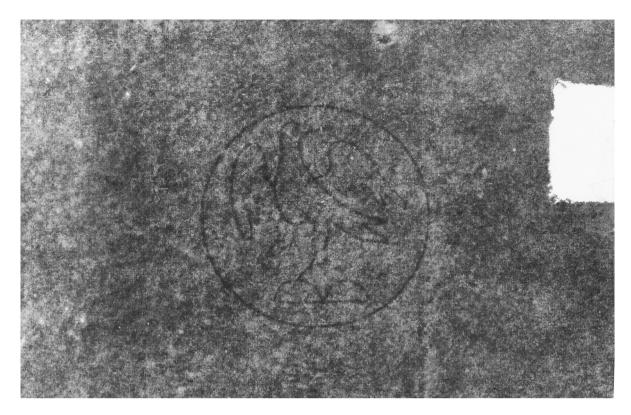




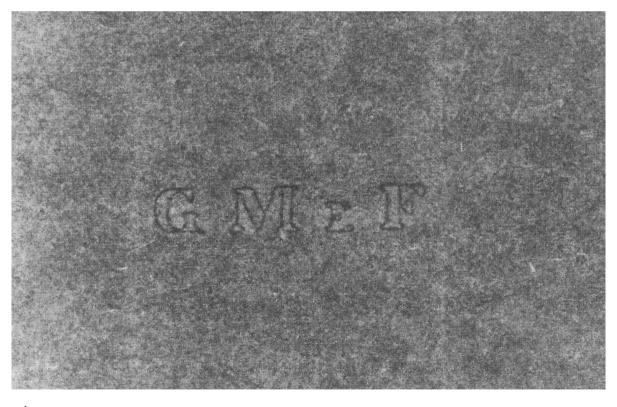
82a 1840 82b 1840

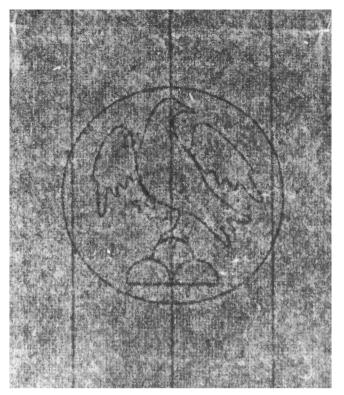


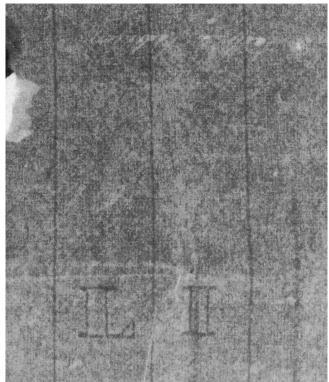




84a

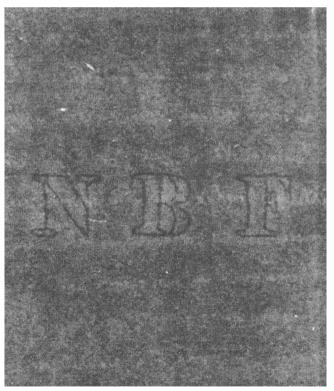


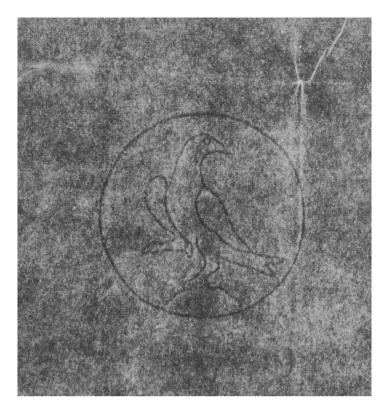


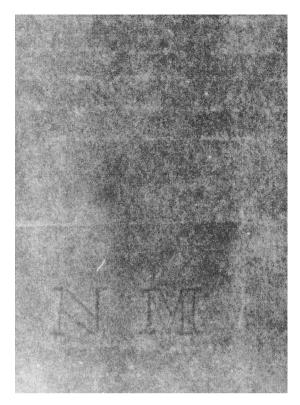


85a 1849 85b 1849







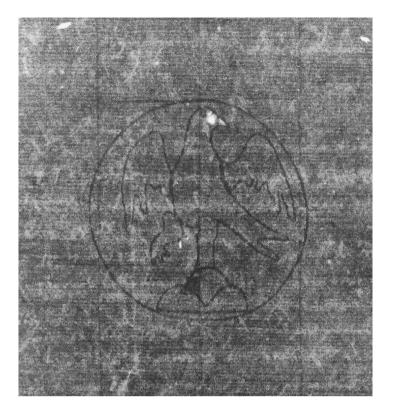


87a 1833 87b 1833





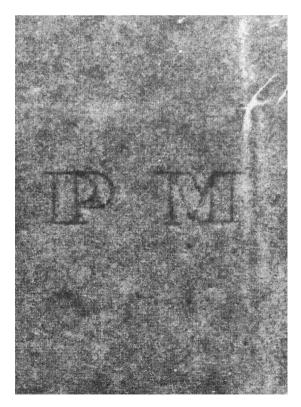
88a 1834 88b 1834



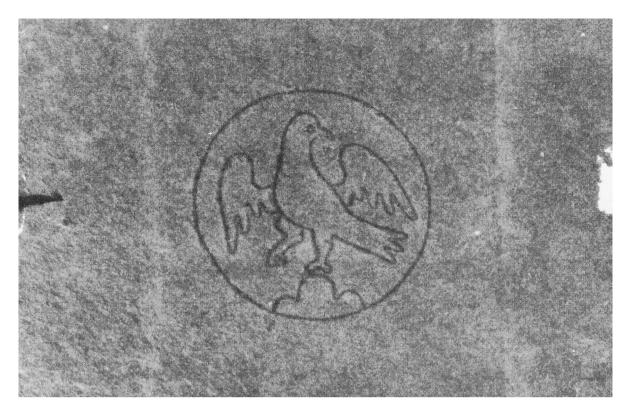


89a 1837 89b 1837

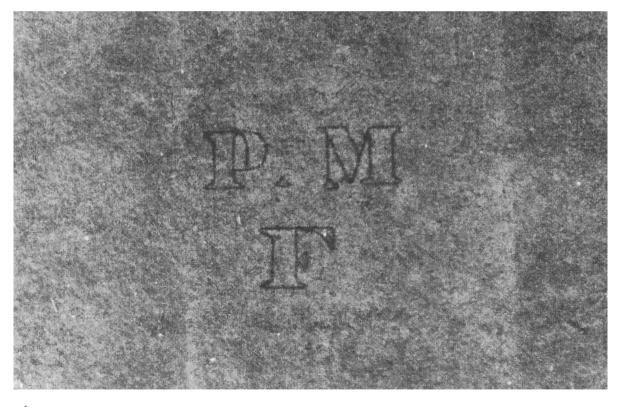




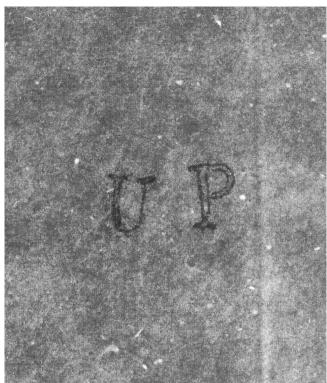
90a 1843 90b 1843



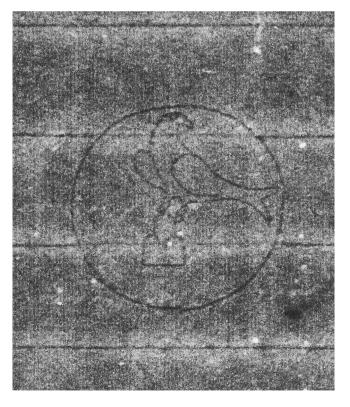
91a 1850

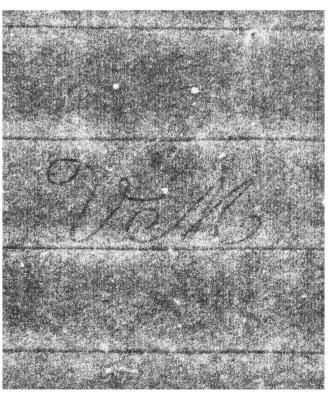


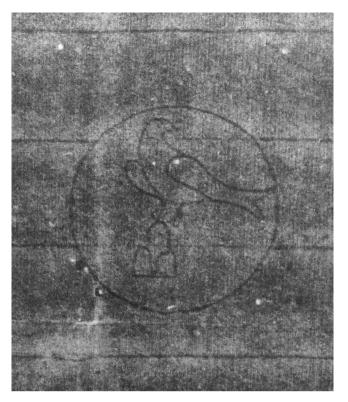


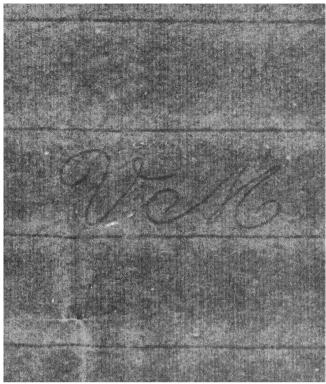


92a 1842 92b 1842

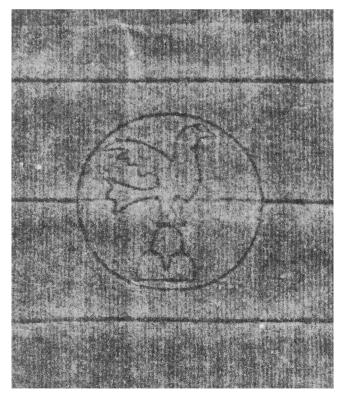




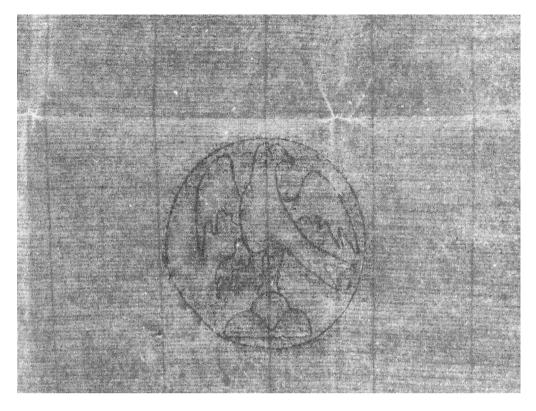




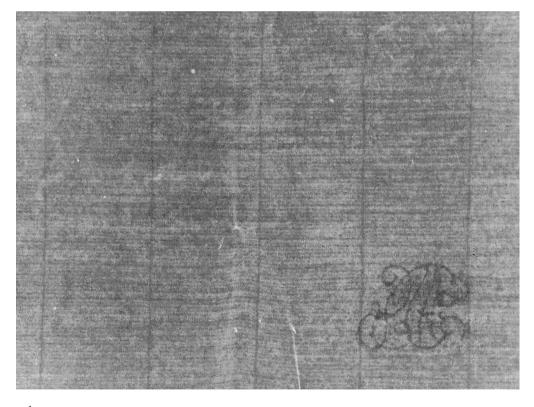
94a 1839 94b 1839

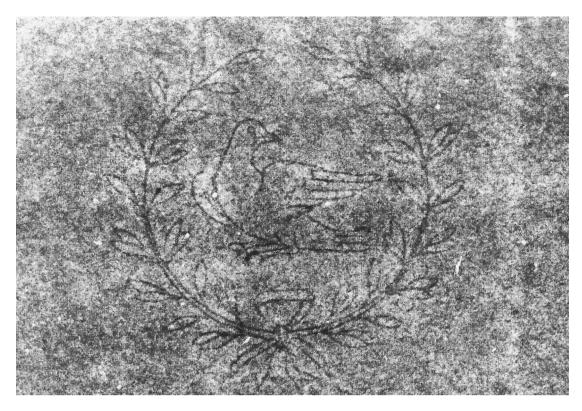




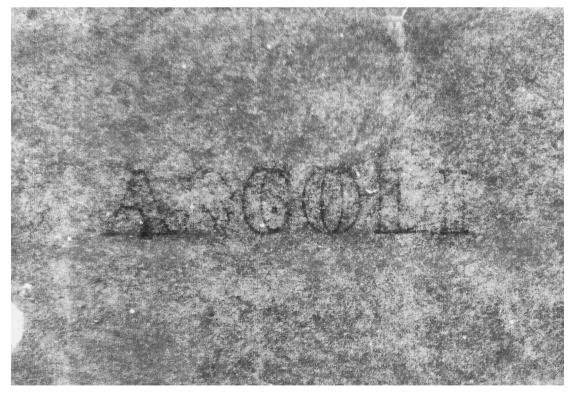


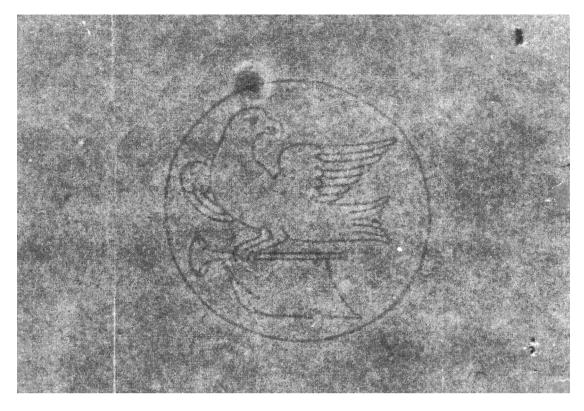
96a 1839



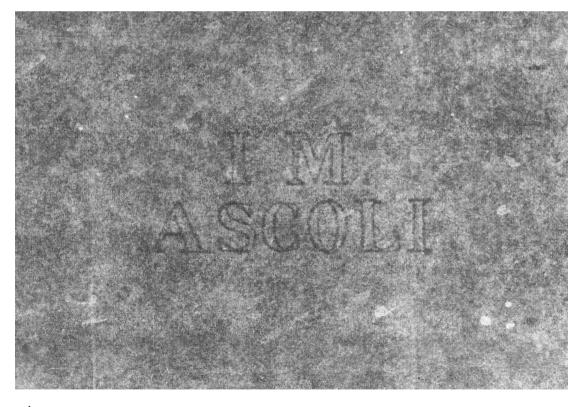


97a 1857





98a 1837

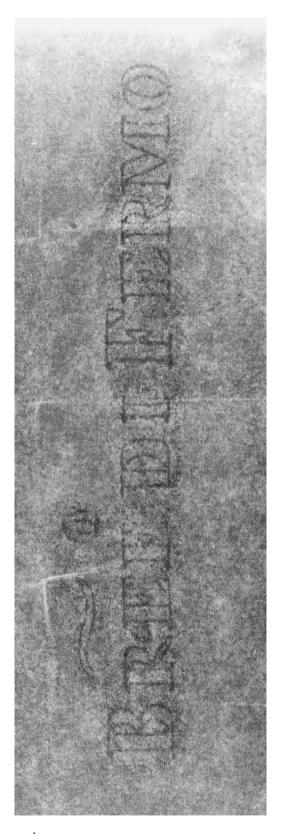




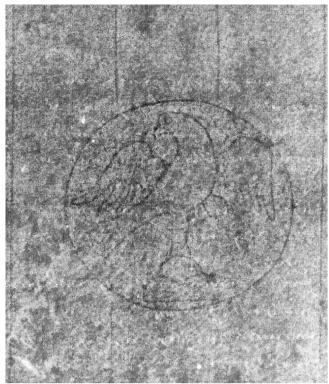




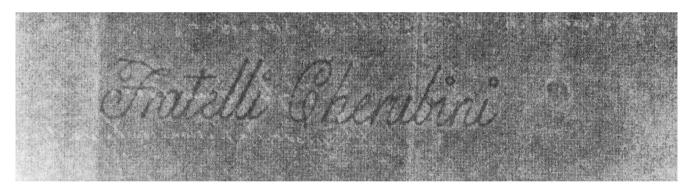






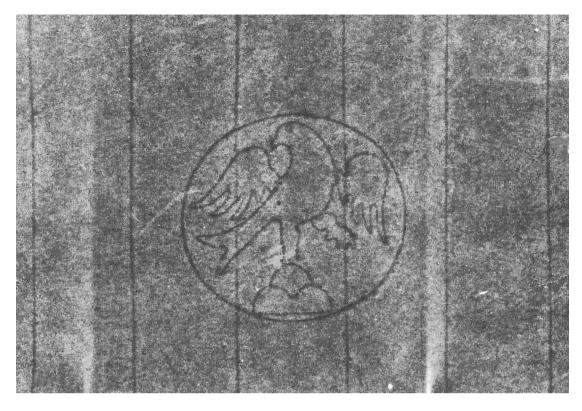


101a 1856 102a 1859



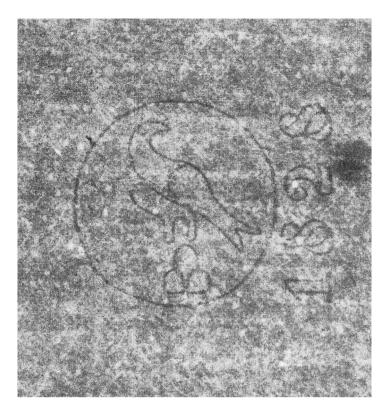
101b 1856

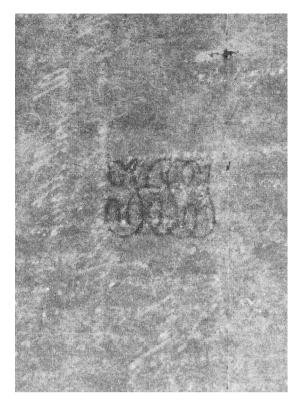




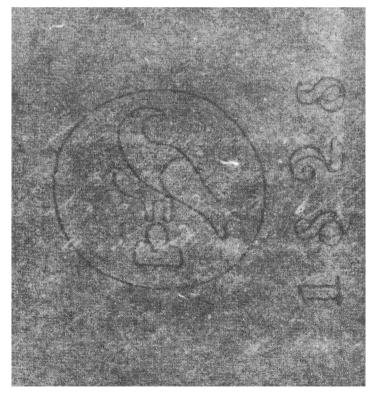
103a

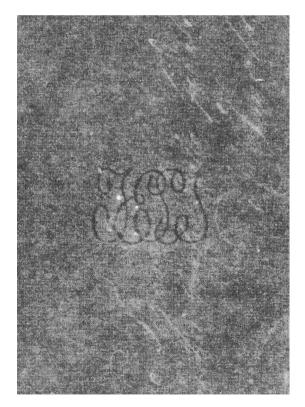




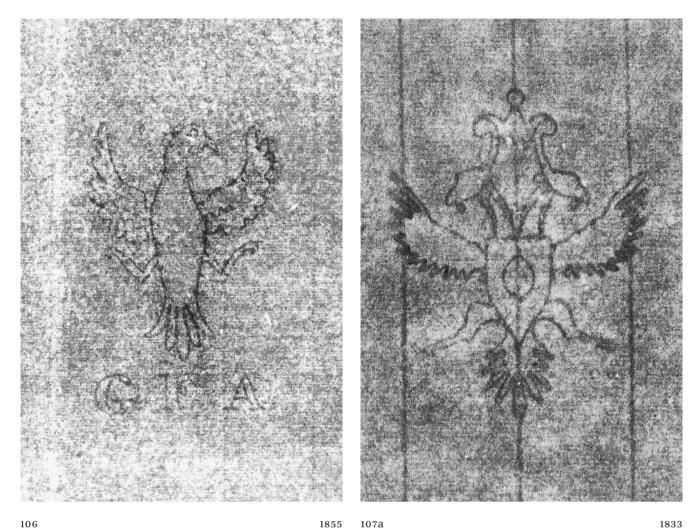


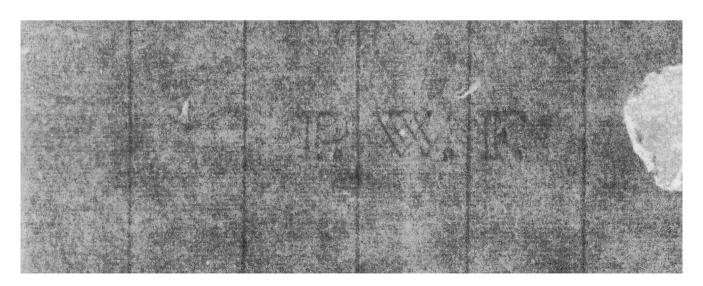
104a 1828 104b 1828

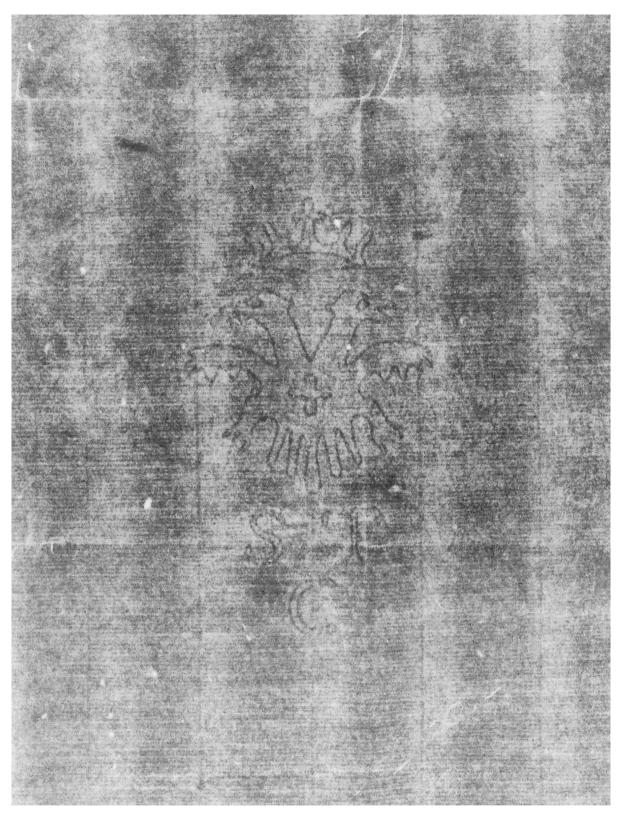


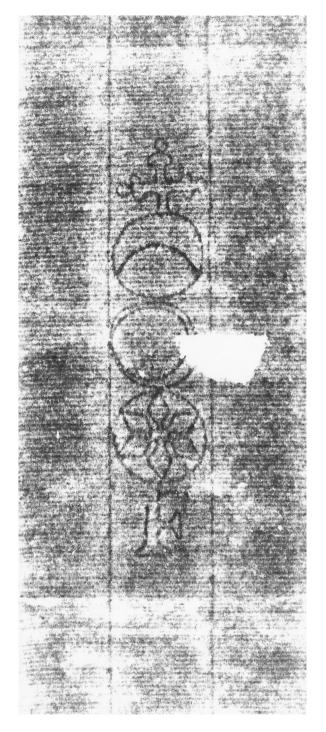


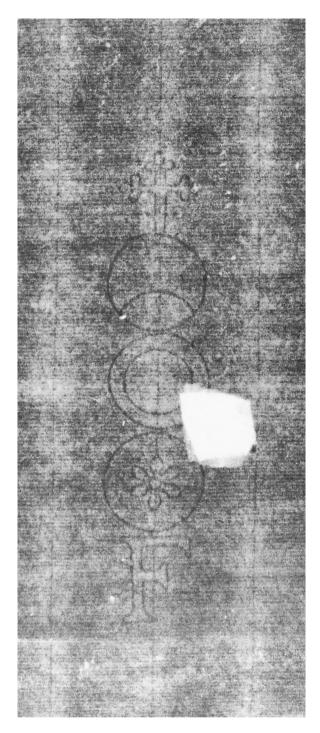
105a 1828 105b 1828

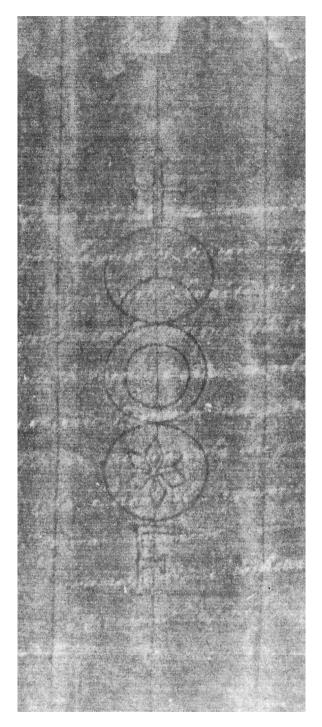


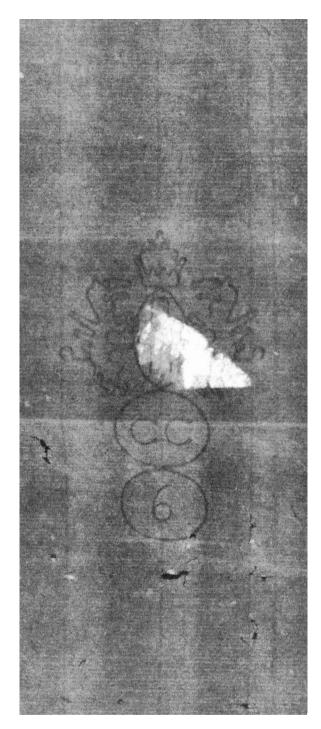


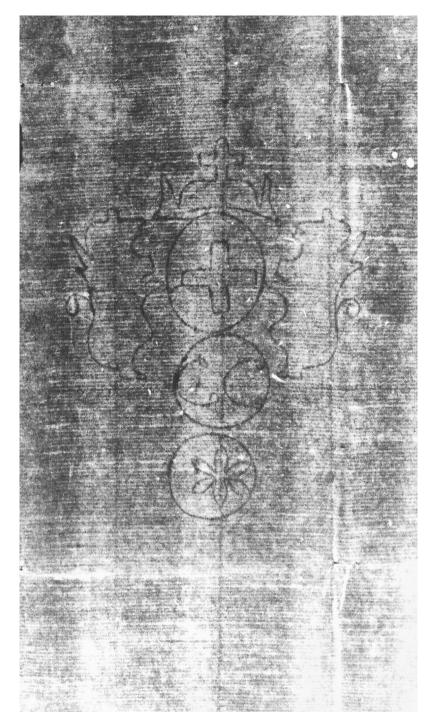


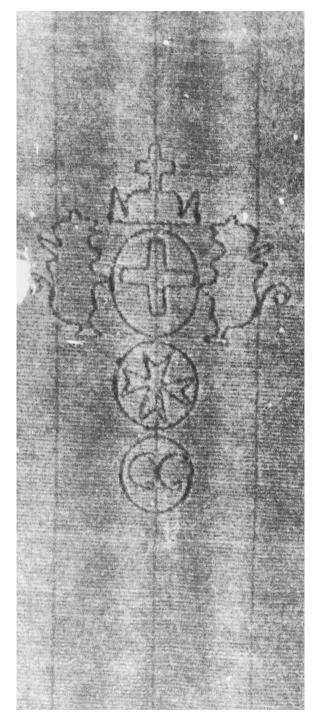


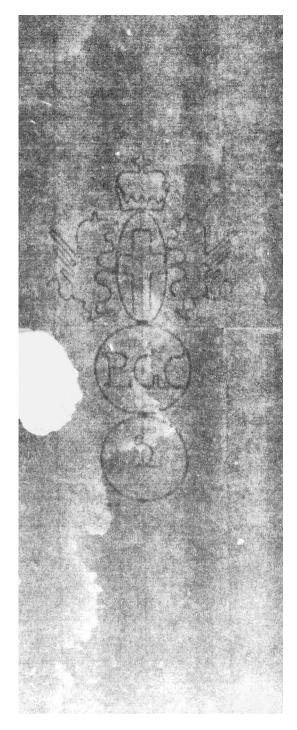


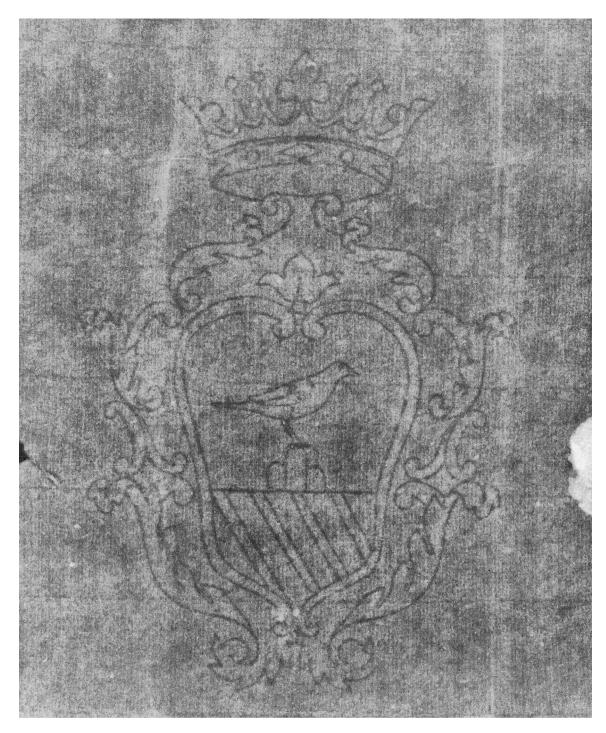


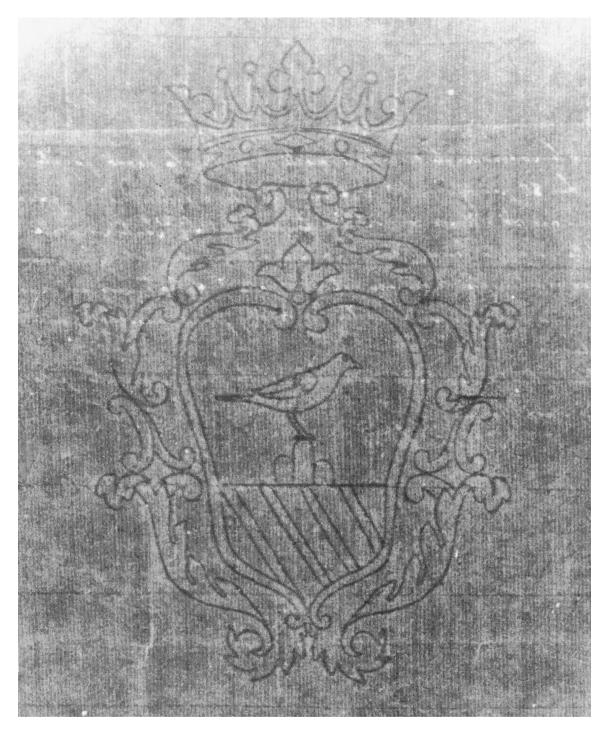




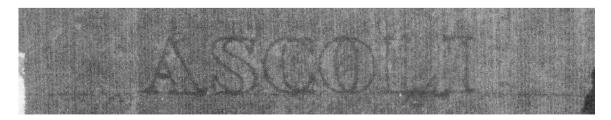


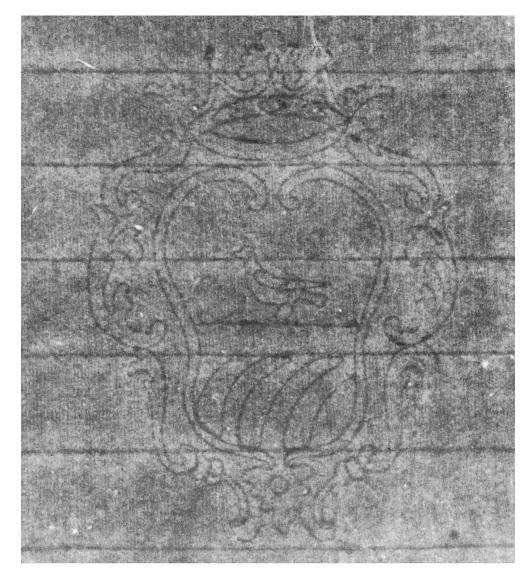




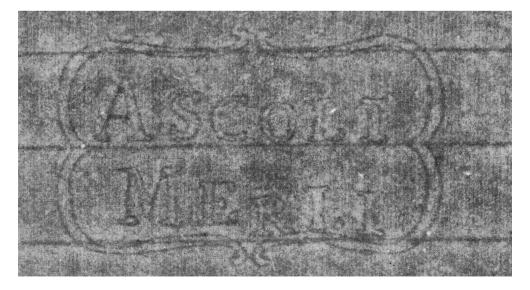


117a





118a

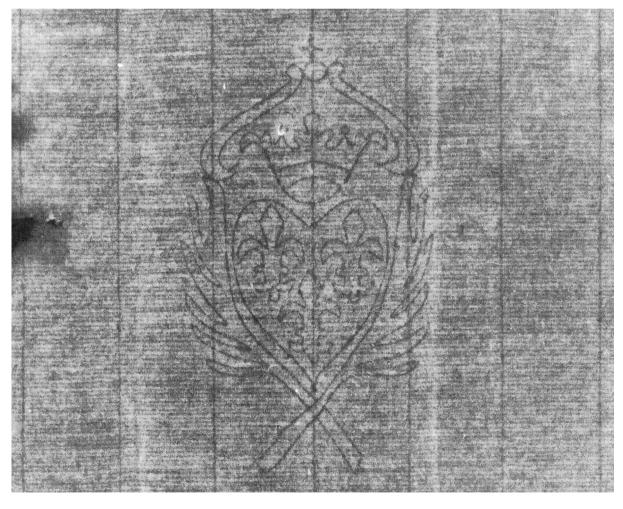


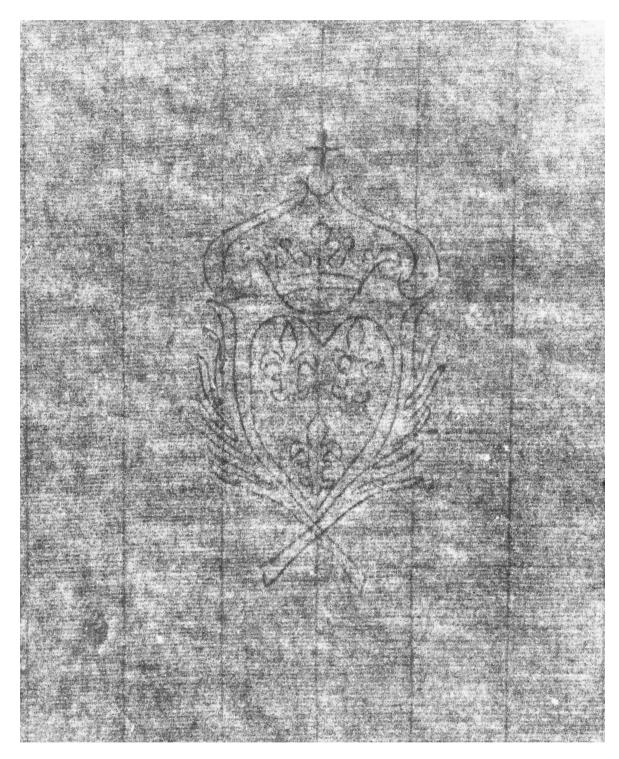


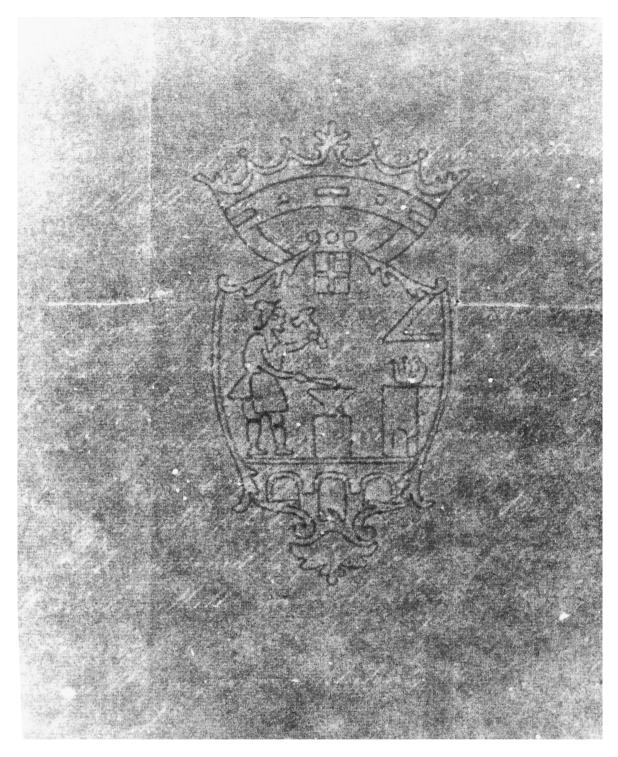
119a

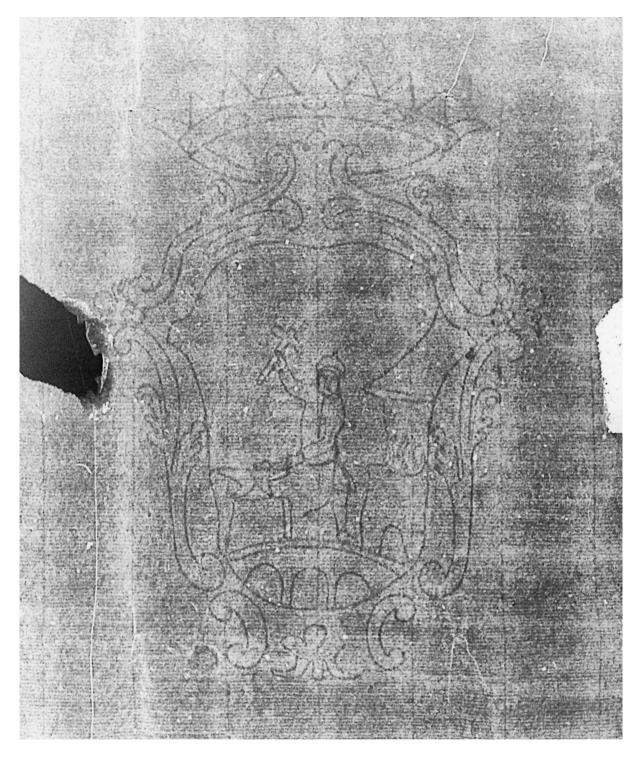


119b



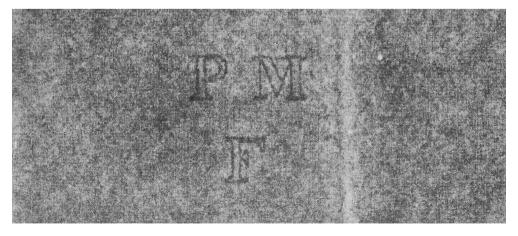


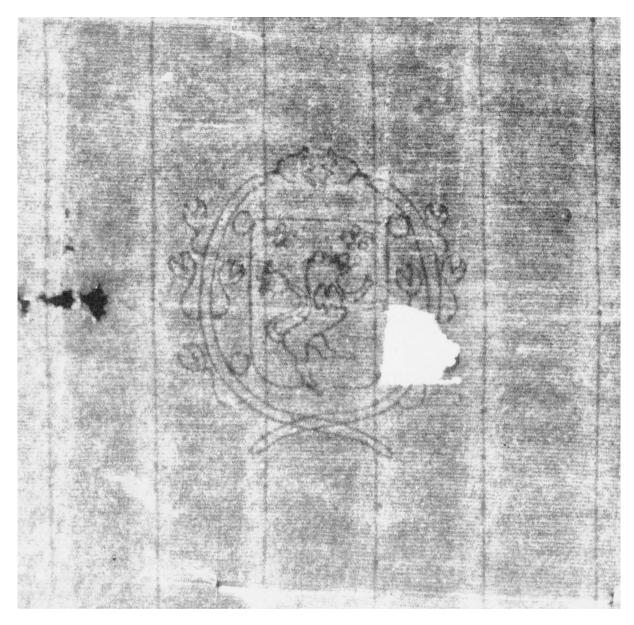


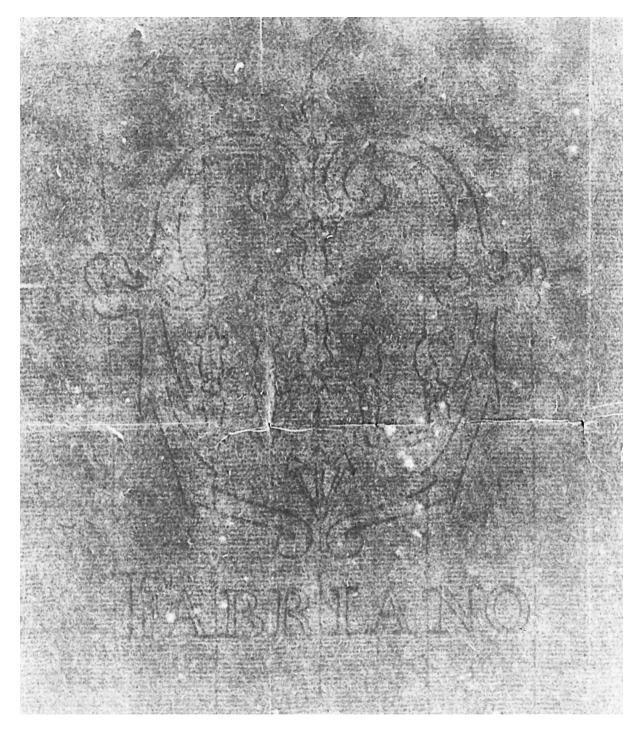




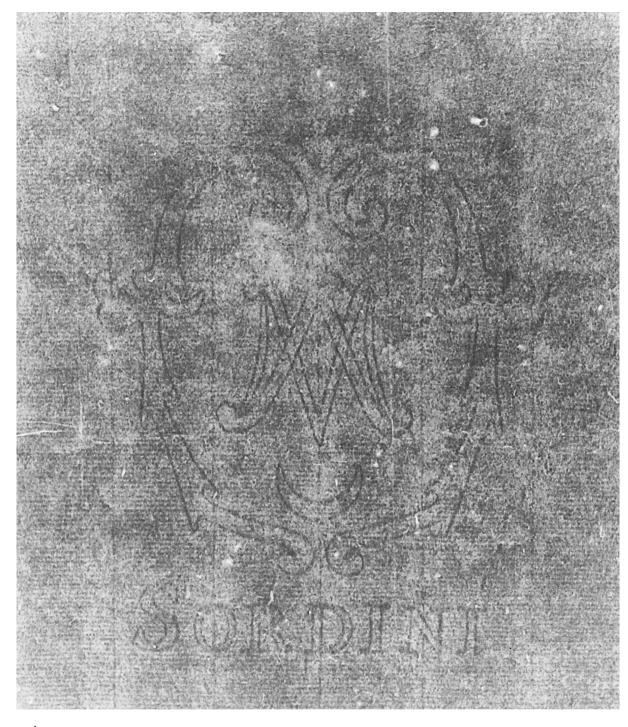
124a 1843

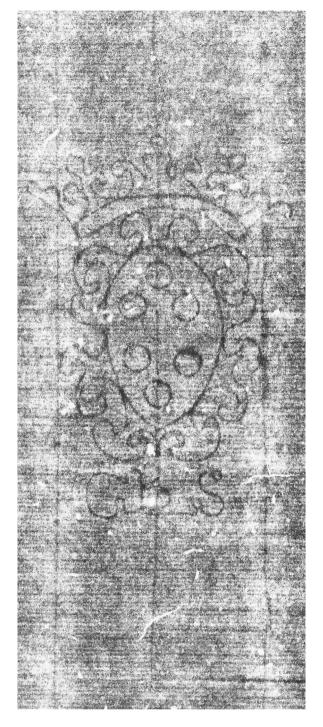


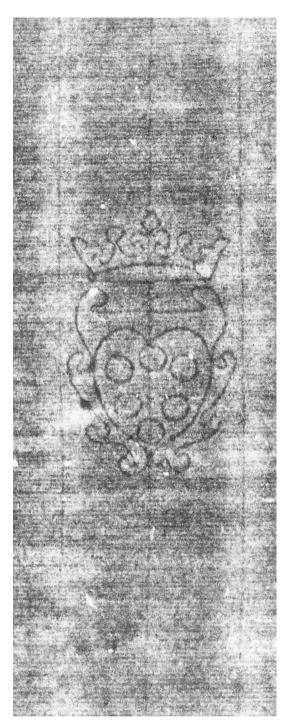


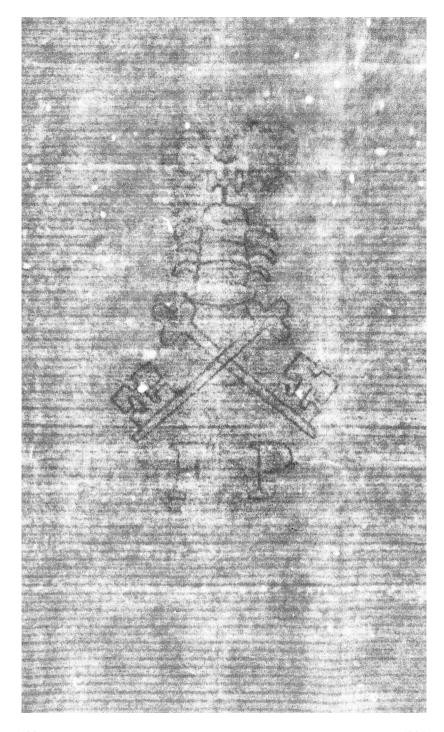


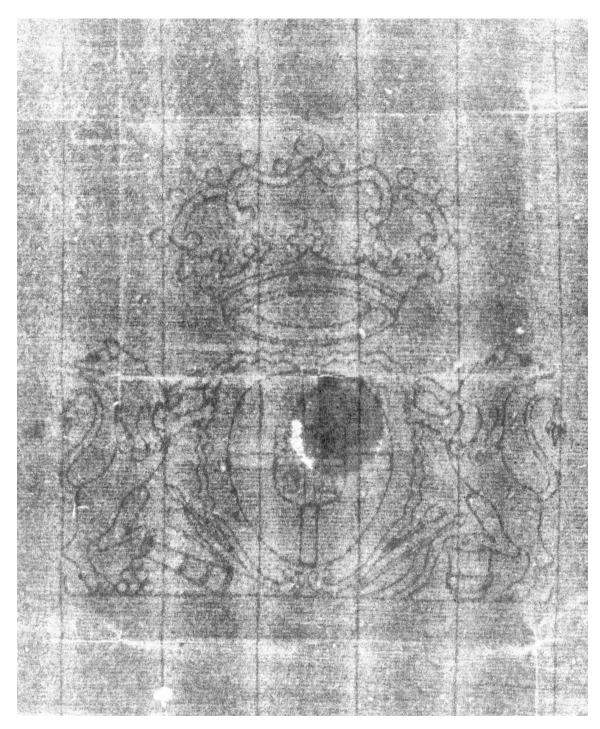
126a

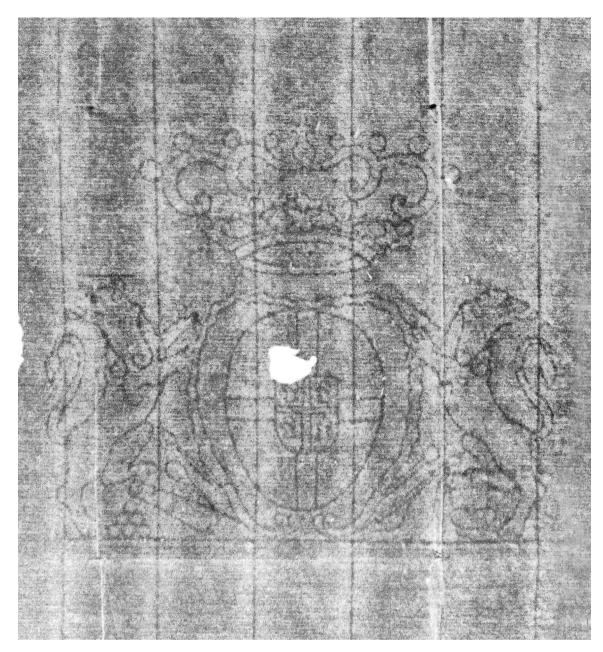






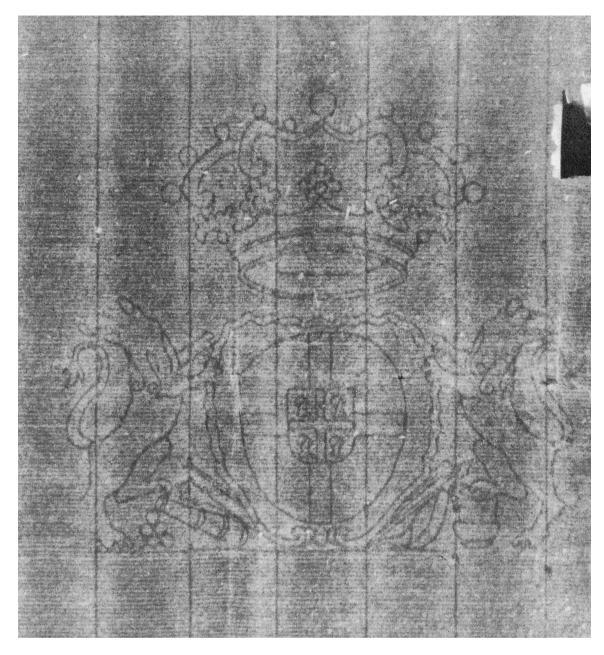






131a





132a

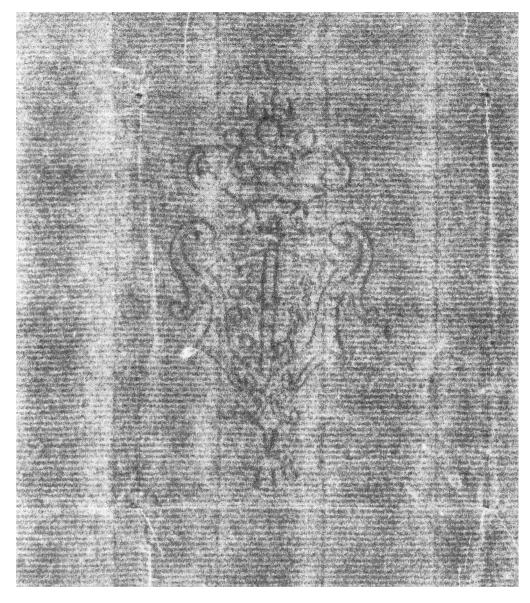




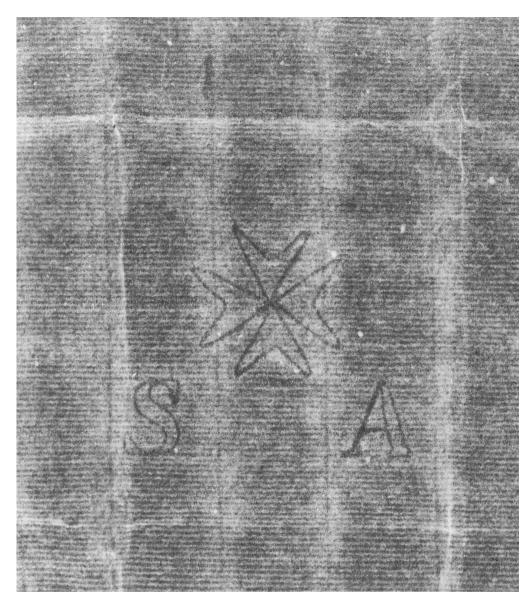


134a 1834

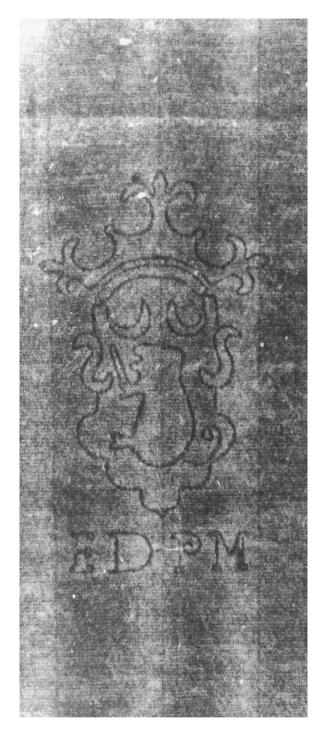




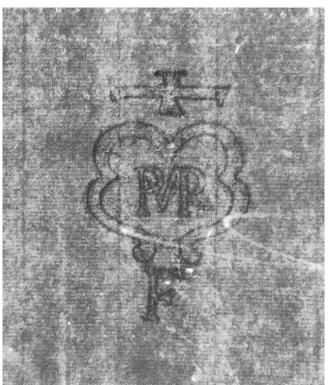
135a 1795



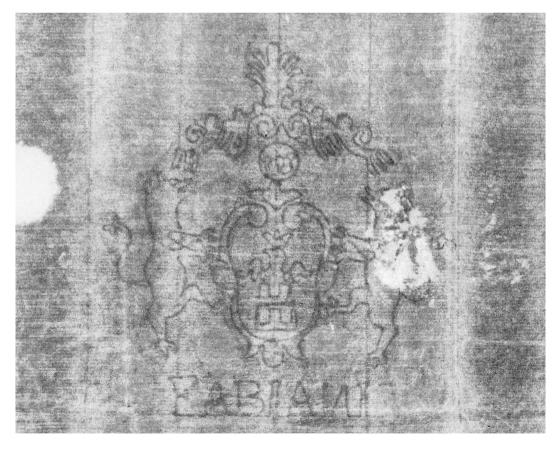




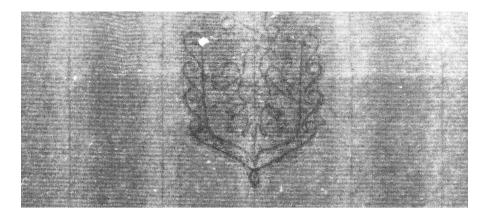




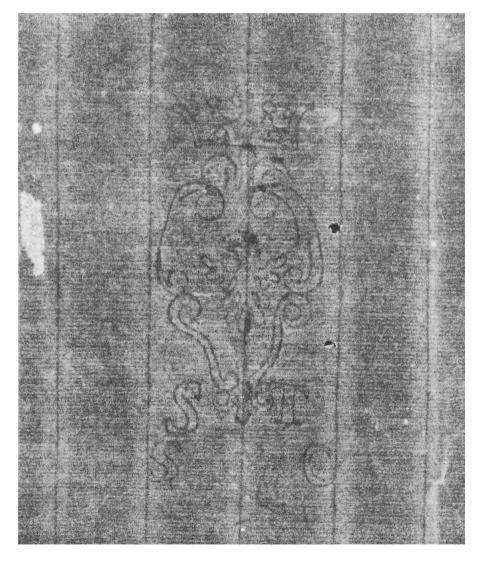
138a 1816 138b 1816

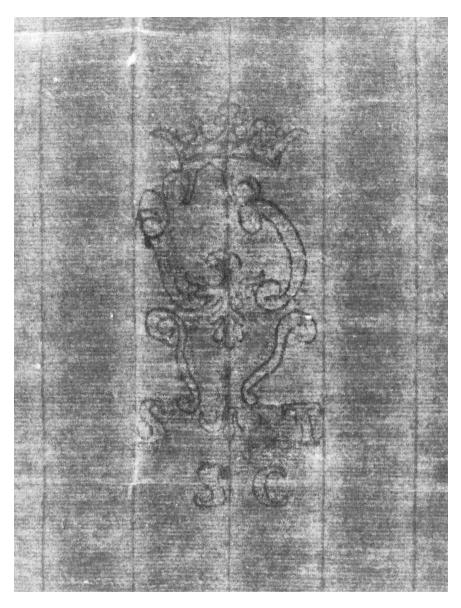






141 1790

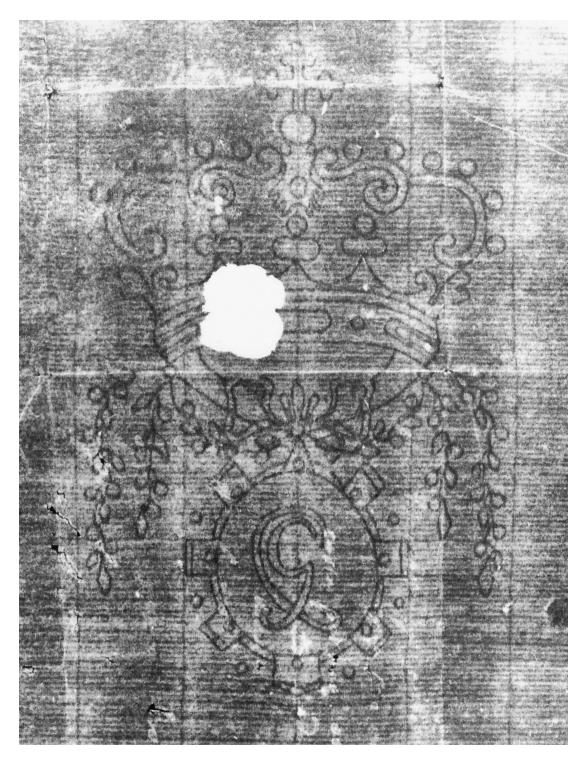






144a 1825







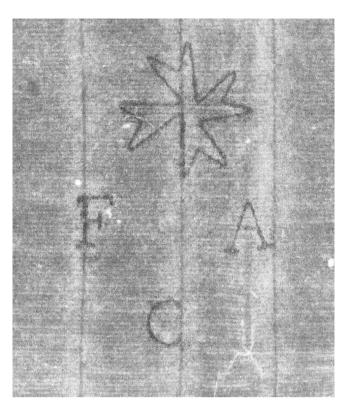


146 1771 147 1796



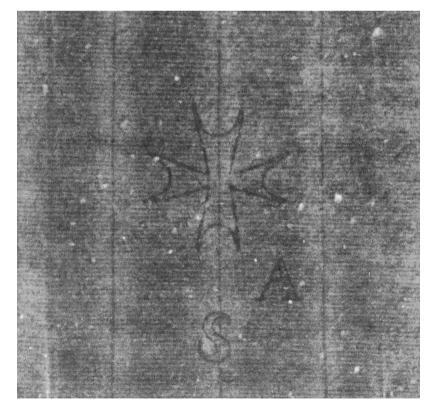


CROSS 119

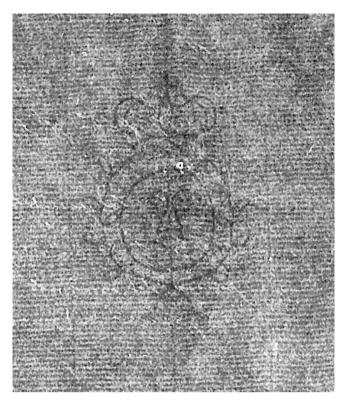


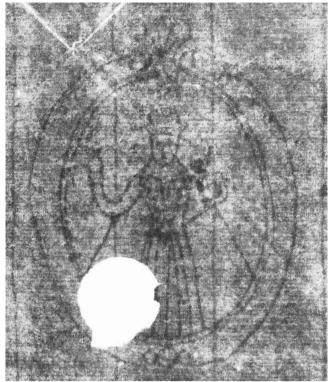


150 1830 151 1809

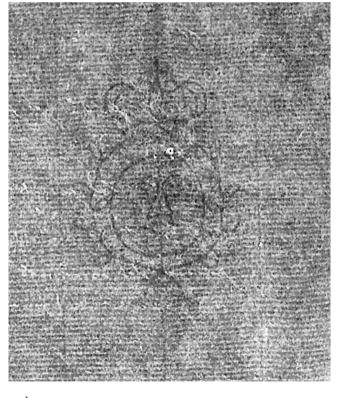


120 FACE - FIGURE





153a 1845 154a 1831



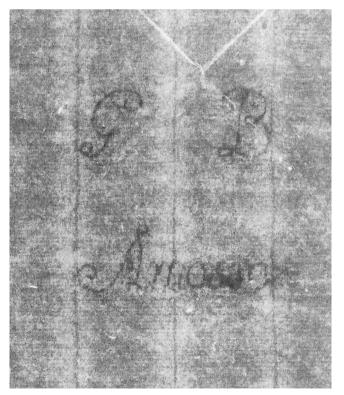
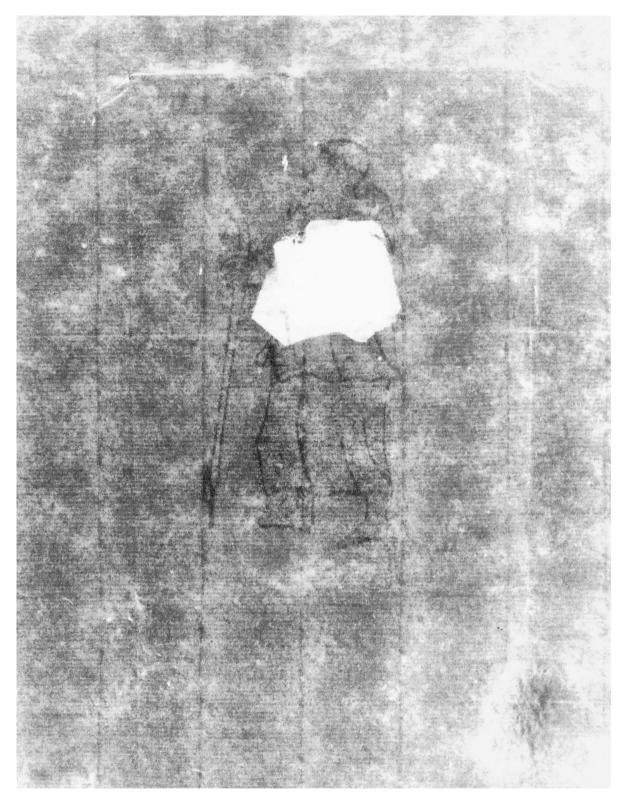
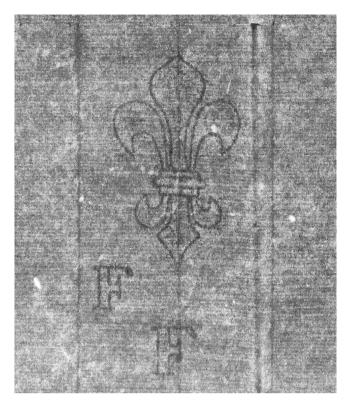


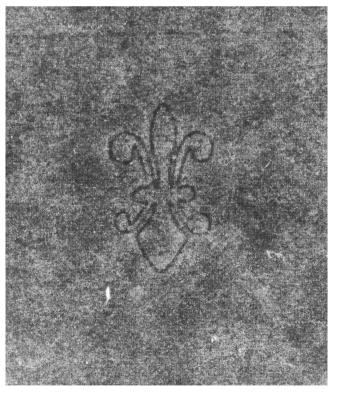
FIGURE 121

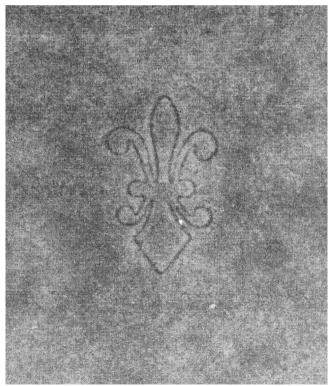


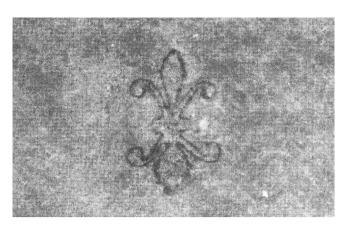


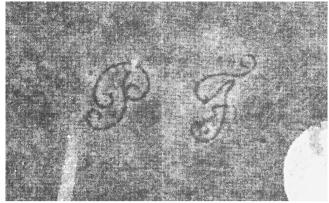


156 1823 157 1805

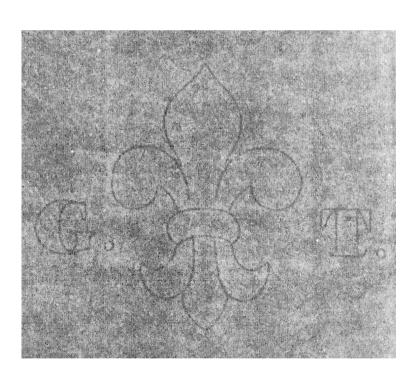




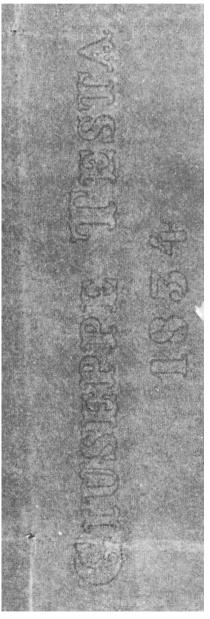




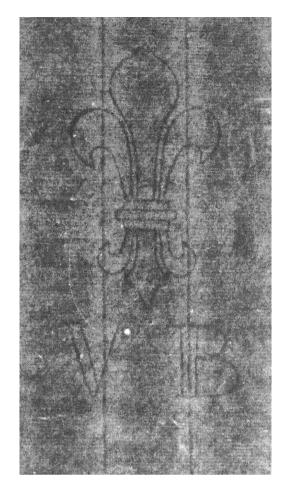
159a 1830 159b 1830







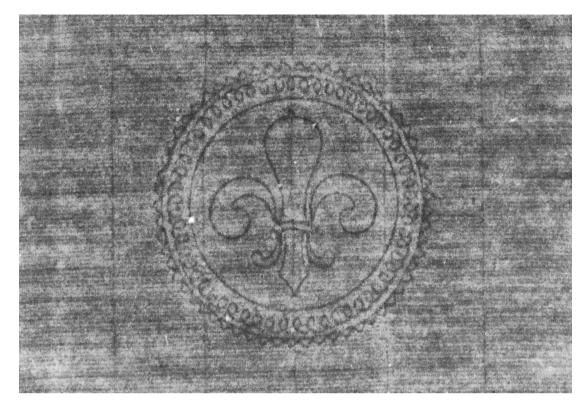




1808

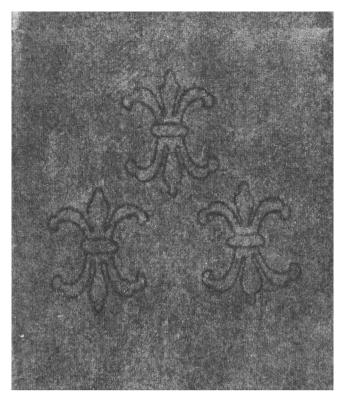
161a 1808 161b

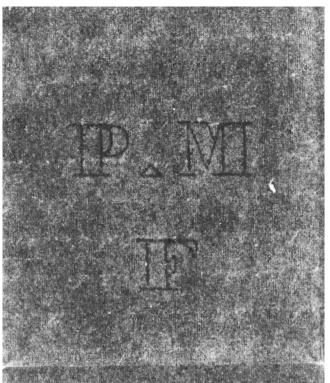




163a

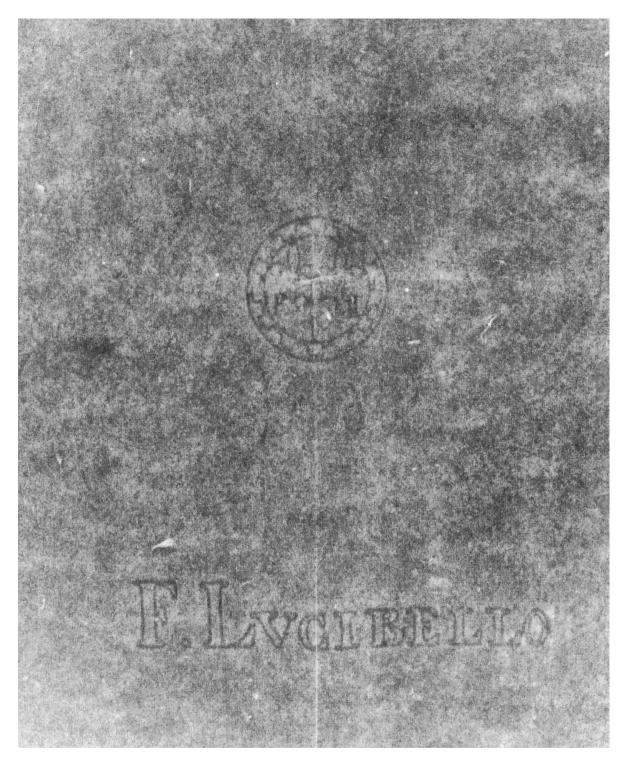




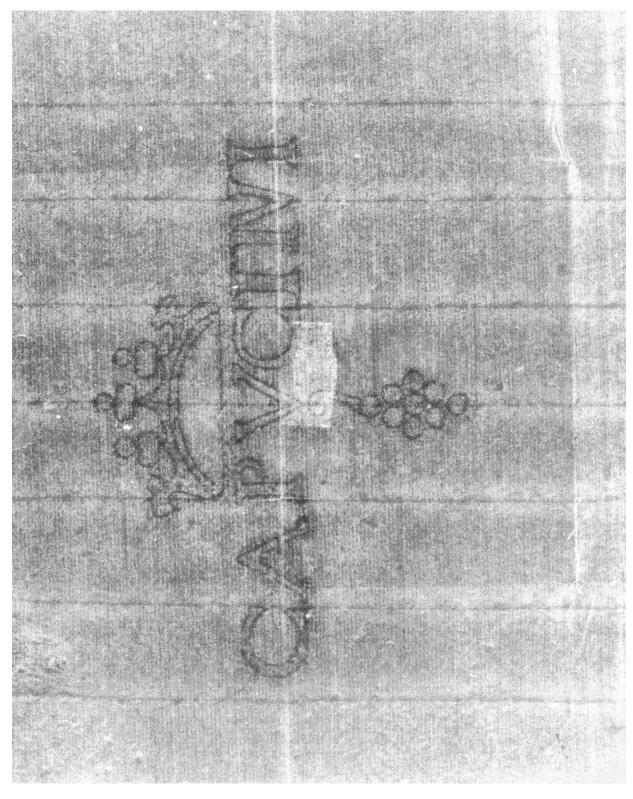


164a 1848 164b 1848

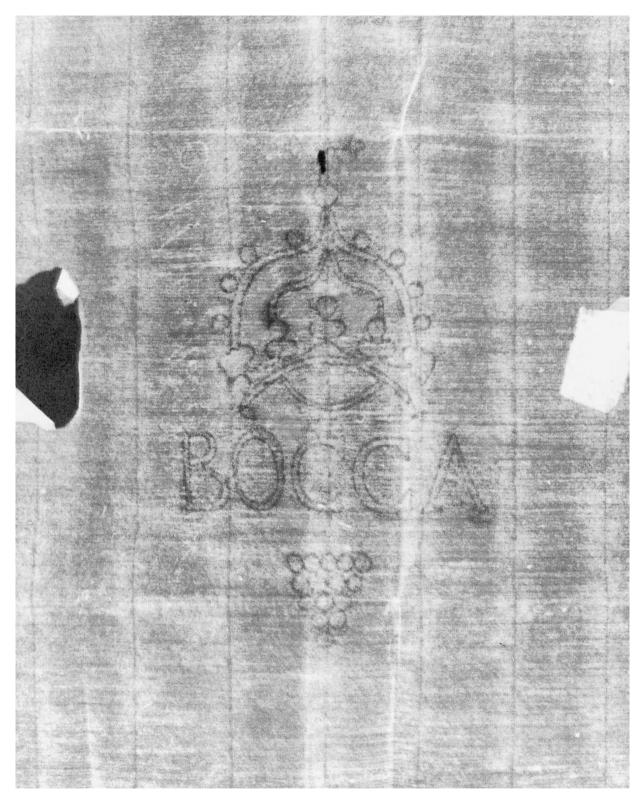




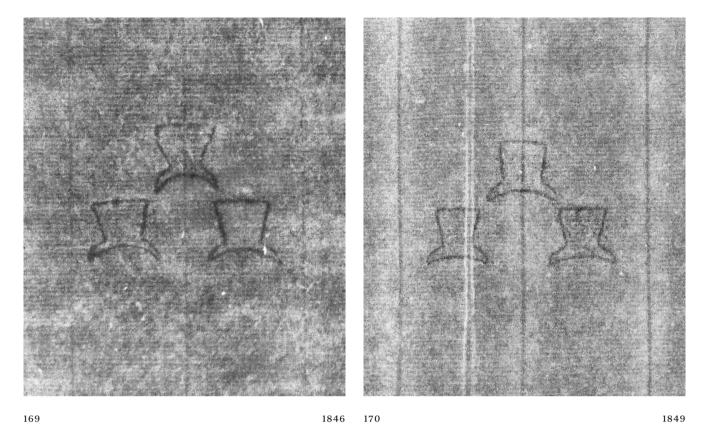
128 GRAPE

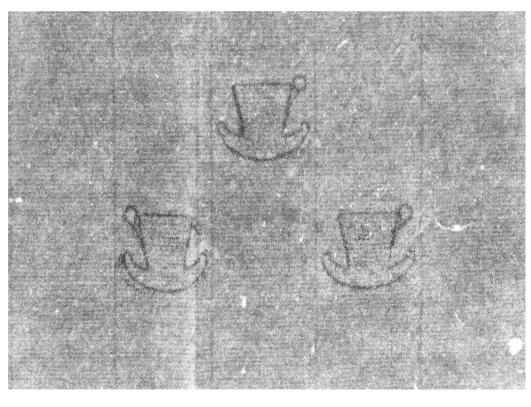


GRAPE 129



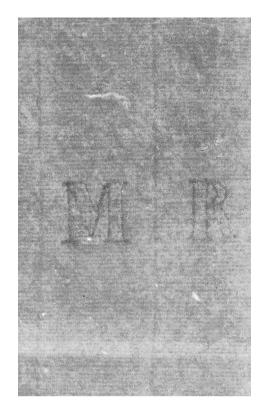
130 HATS



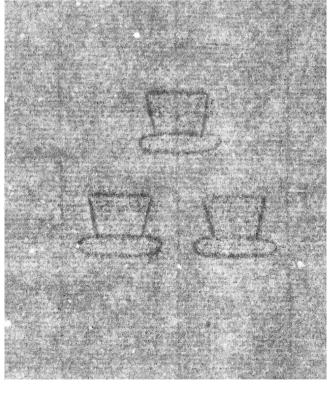


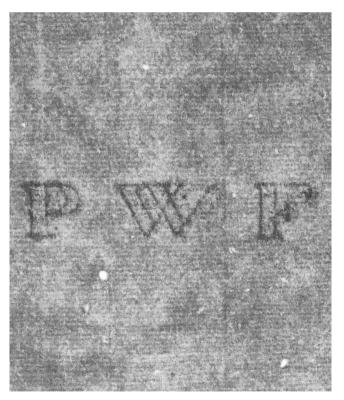
HATS 131



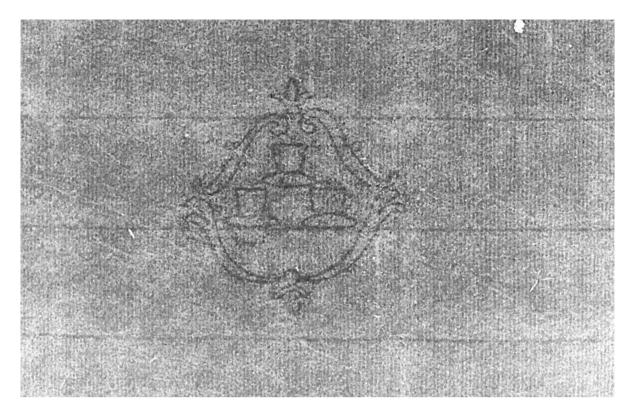


172a 1849 172b 1849

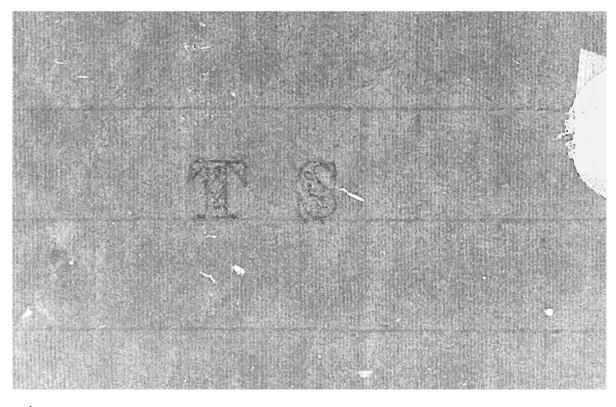


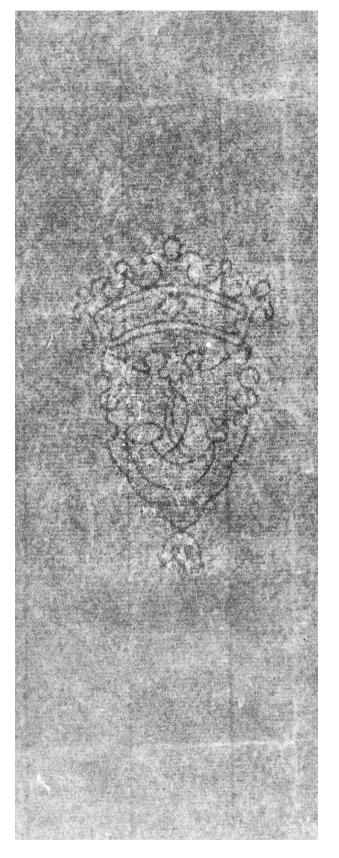


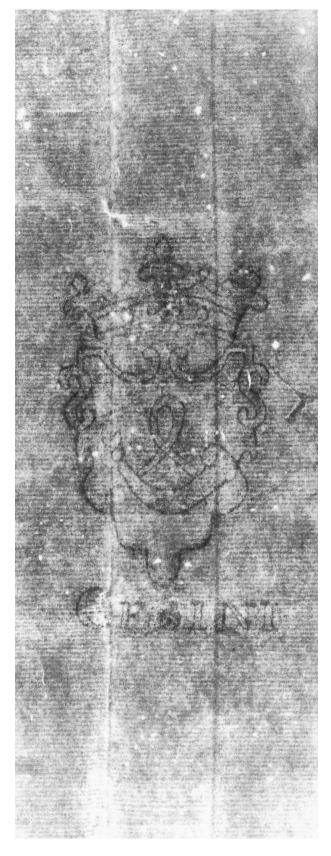
132 HATS



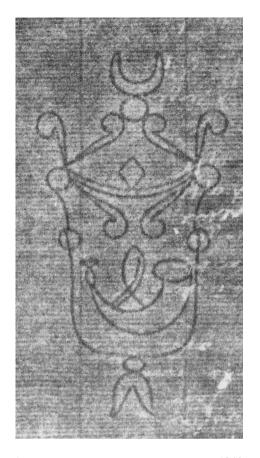
174a

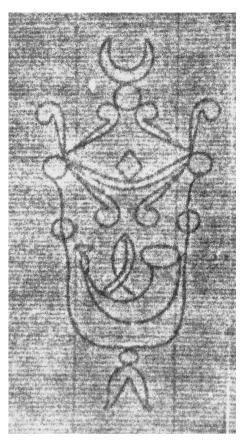






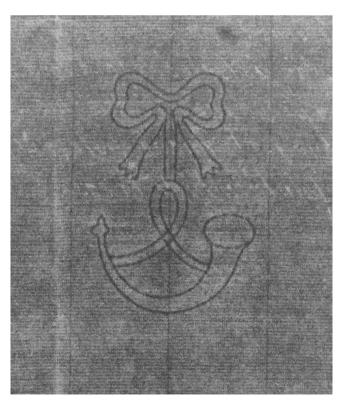
134 HORN

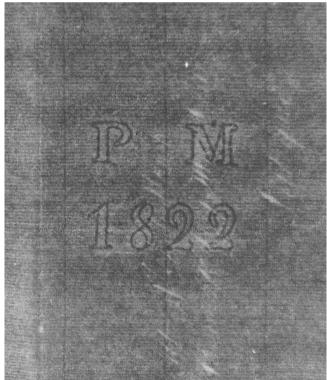




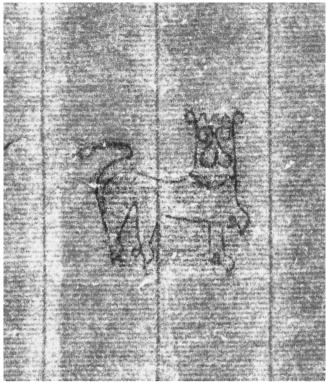


177a 1848 177b 1848 177c 184

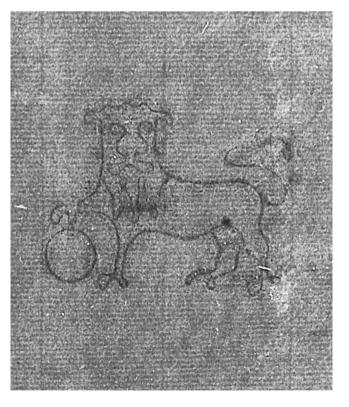


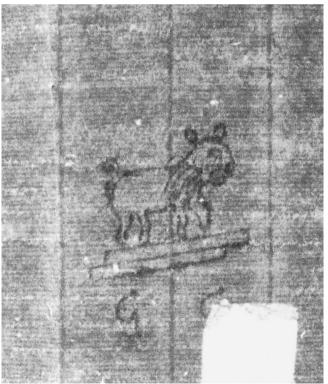


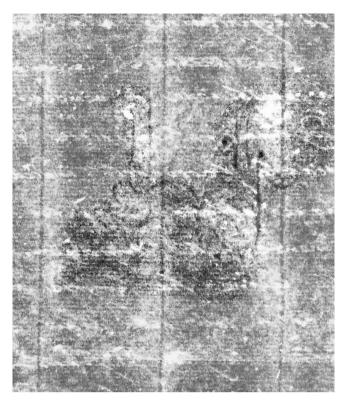


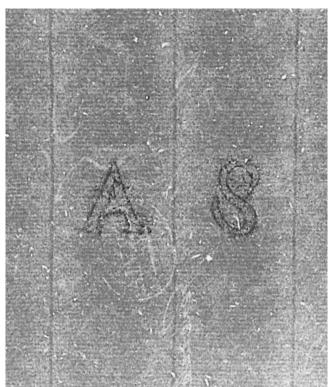


179 1797 180 1849

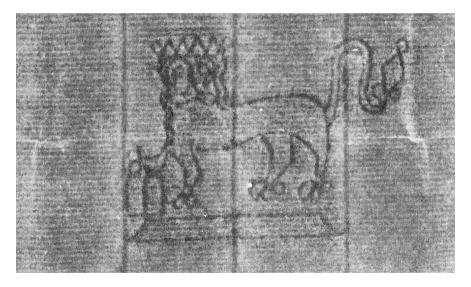






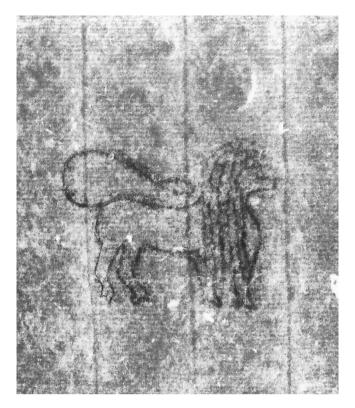


183a 1810 183b 1810



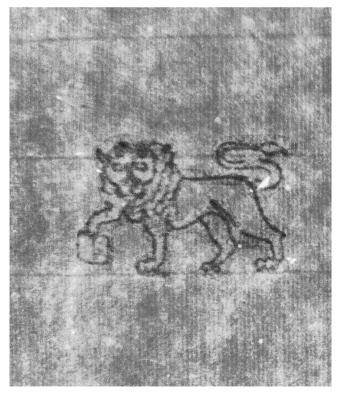
1842

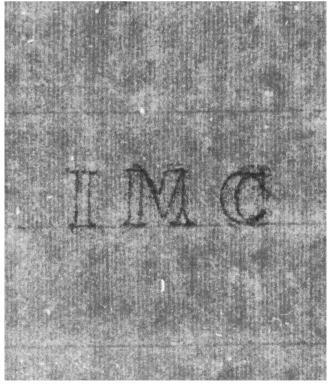




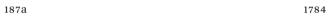


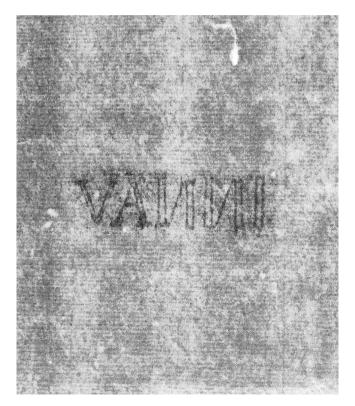
185a 1845 185b 1845









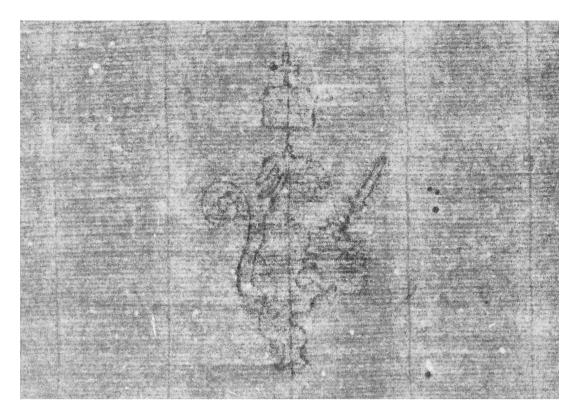




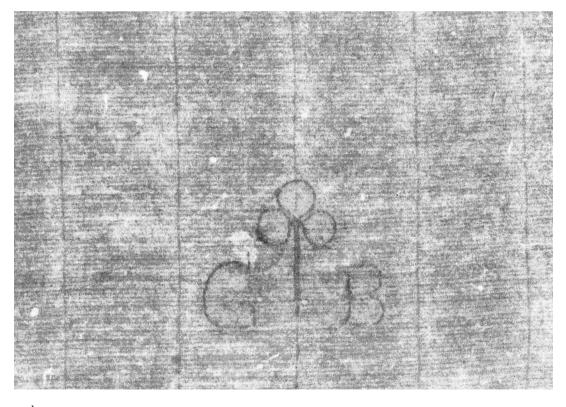


188 1792

LION 139

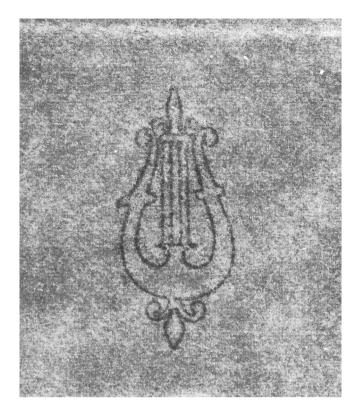


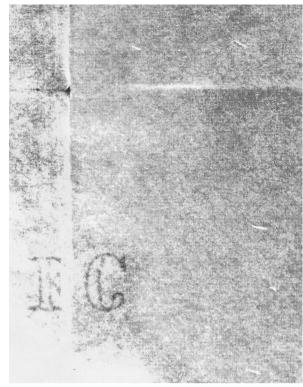
189a



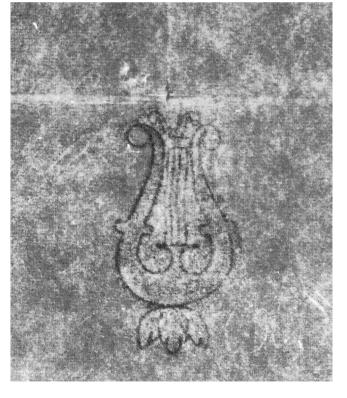
189b

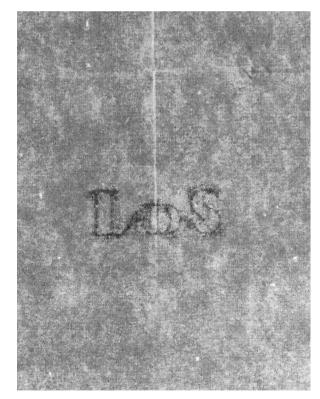
140 LYRE





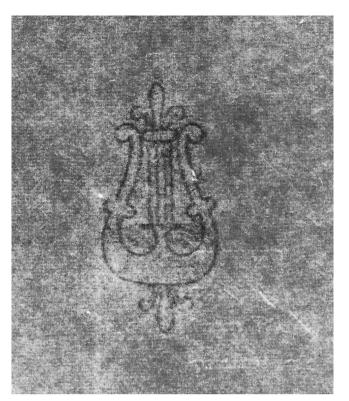
190a 1850 190b 1850

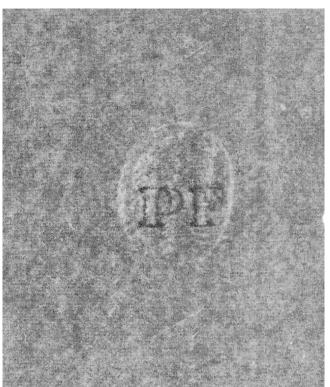




191a 1851 191b 1851

LYRE – MONOGRAMS

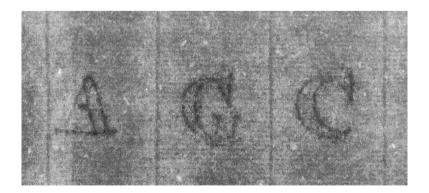


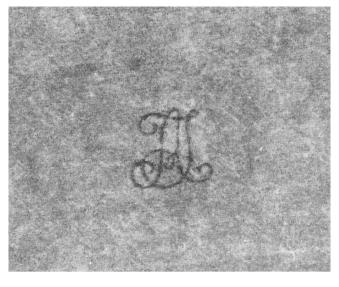


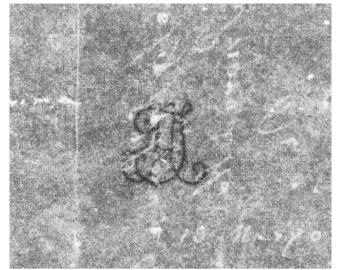
192a 1855 192b 1855



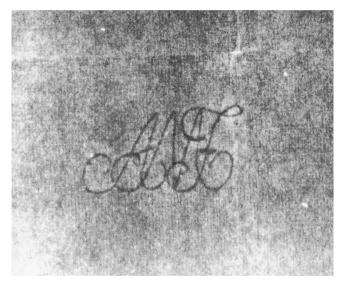
193 1849





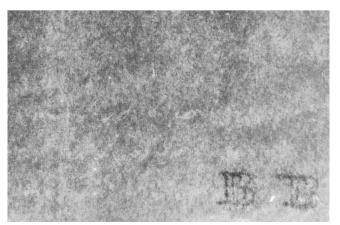


195 1839 196 1840



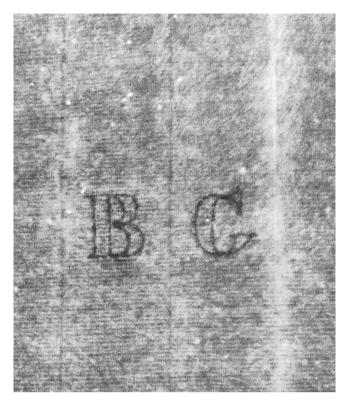


197 1849 198 1853



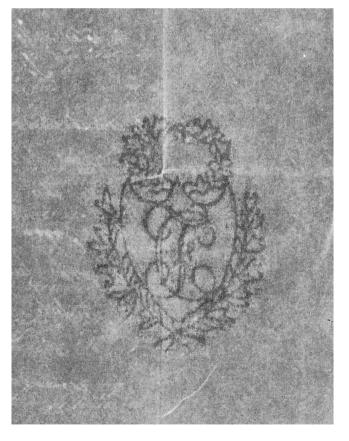


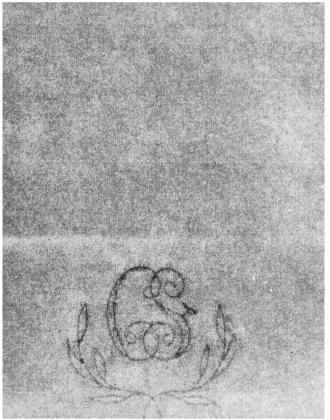
199 1834 200 1829

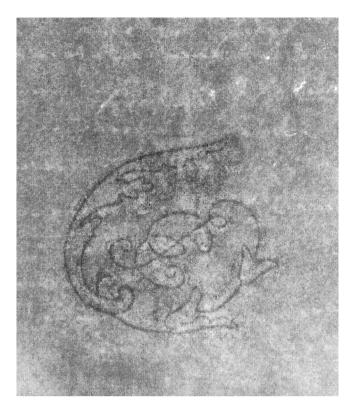


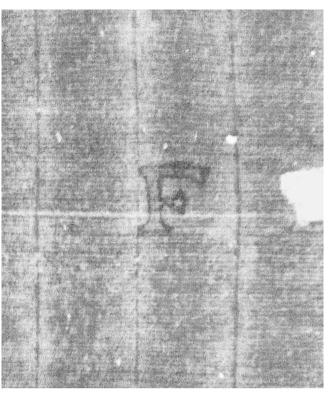


201 1853 202 1834

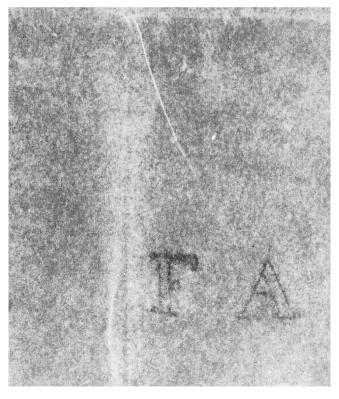


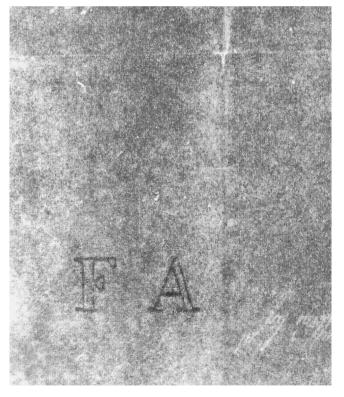


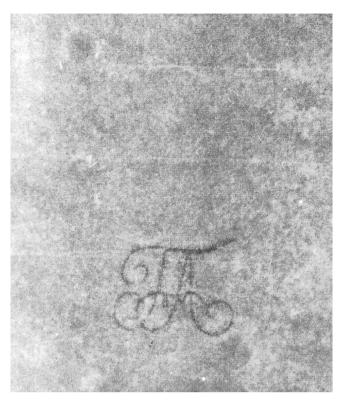




205 1840 206 1776

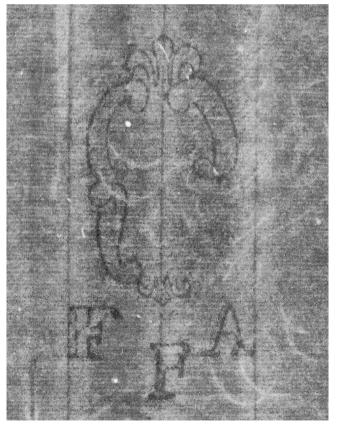


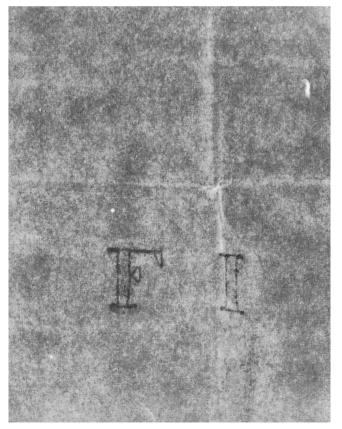


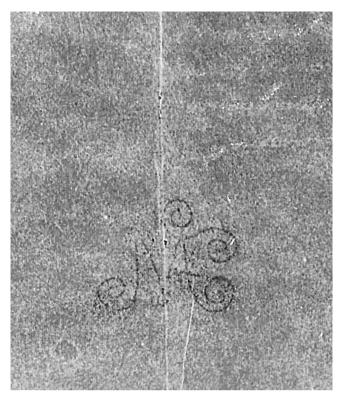


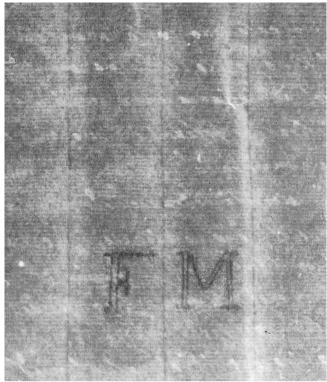


209 1836 210 1773

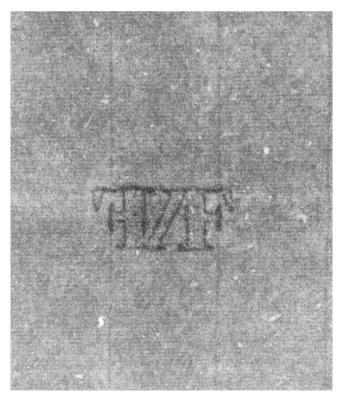


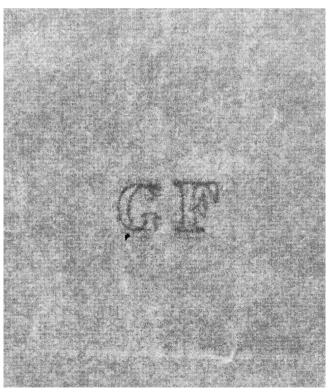




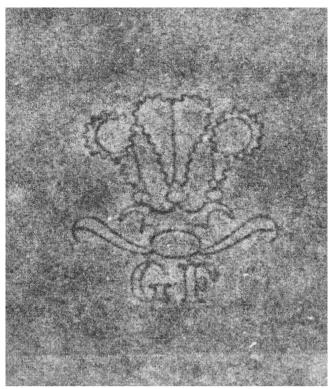


213 1837 214 1839



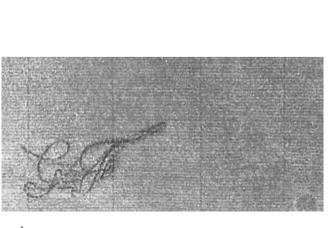


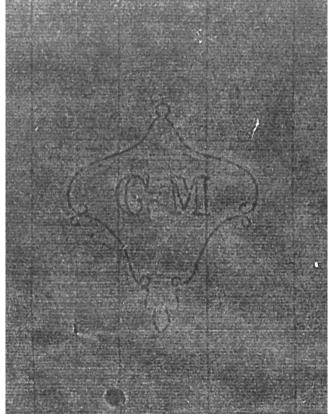


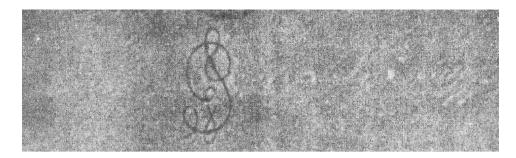


217 1857 218 1853









221 1839



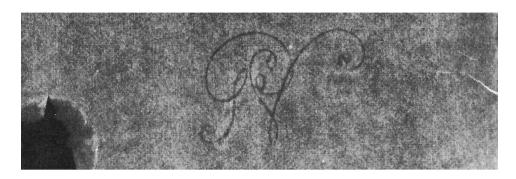








226 1860



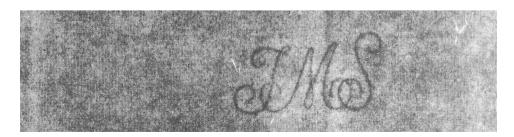
227

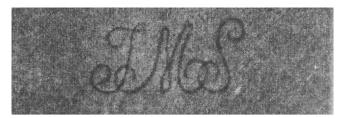


228

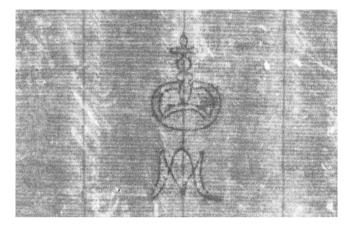


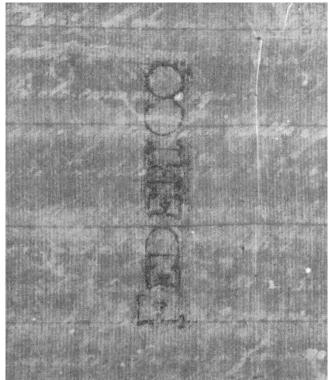
229





231 1840





232a 1767 232b 1767



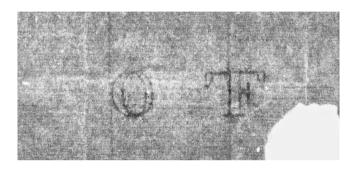


233a 1793 233b 1793



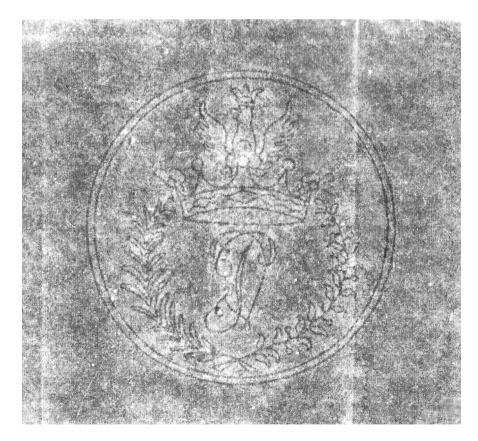


234 1852 235 1830





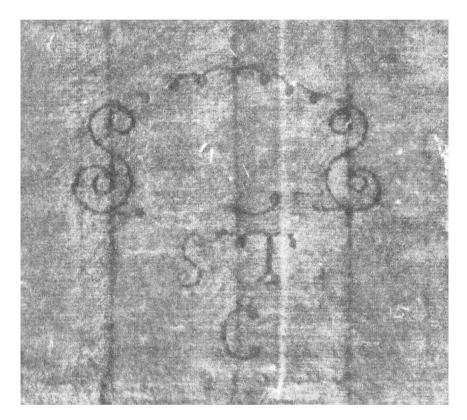
236 1832 237 1817







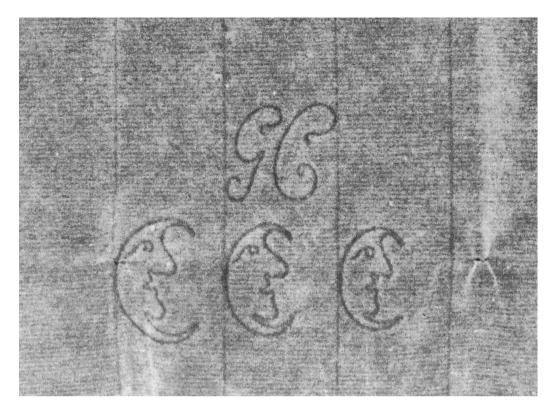
239 1767 240 1830



241 1796



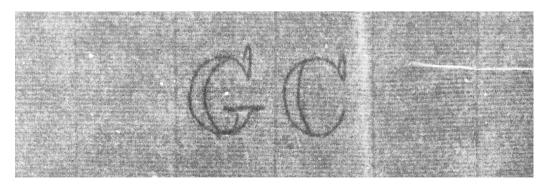
MOON 153



243

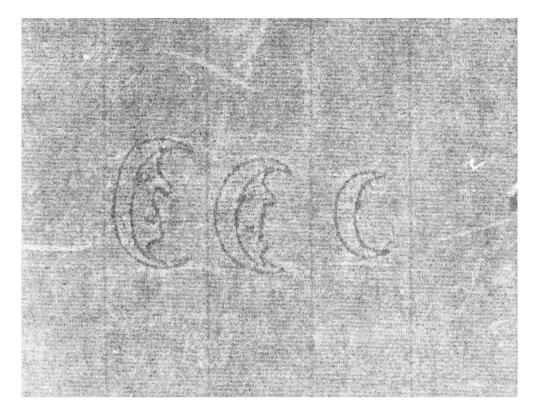


244a 1861

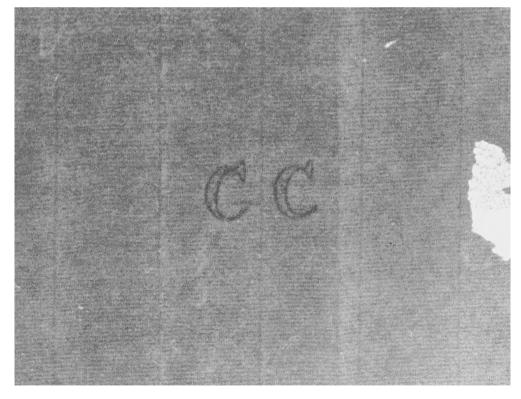


244b

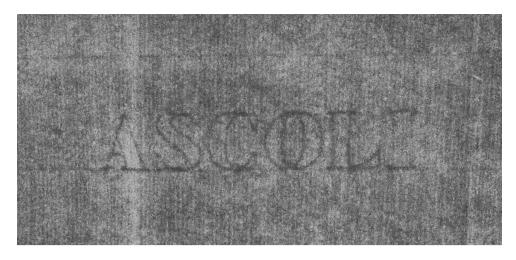
154 MOON

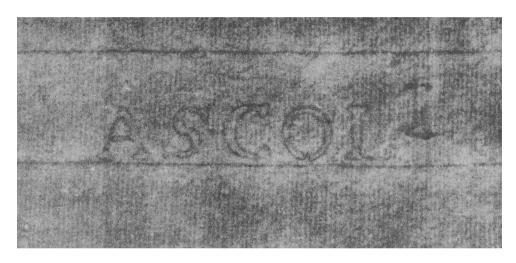


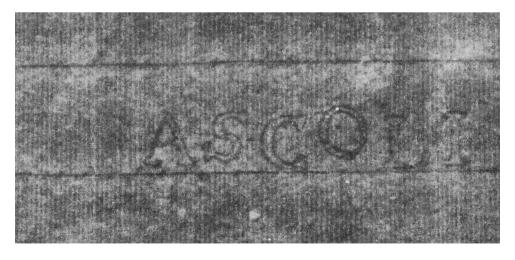
245a 1863

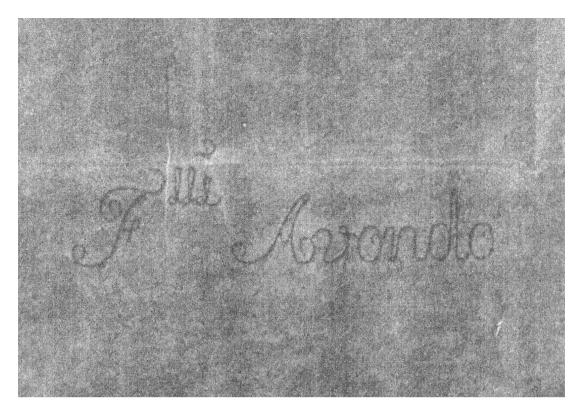


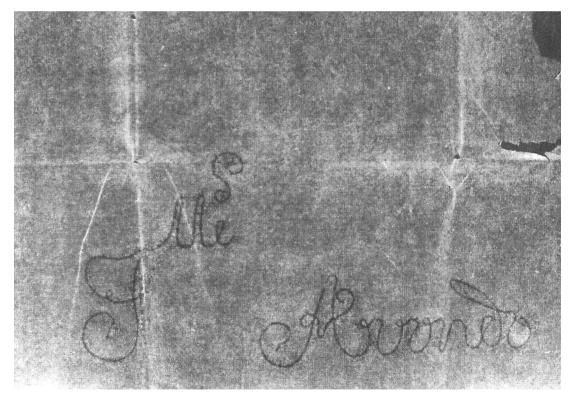
245b 1863

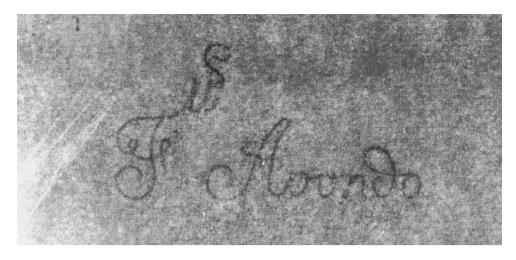




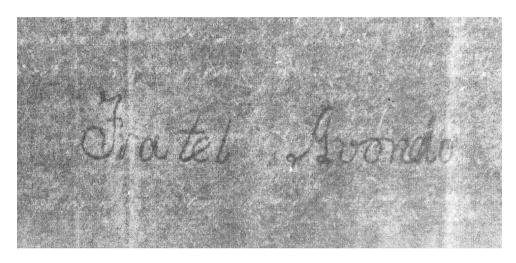








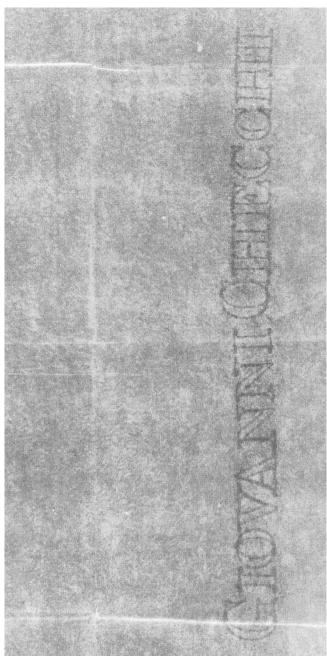
251 1831



252









256



257 [?]

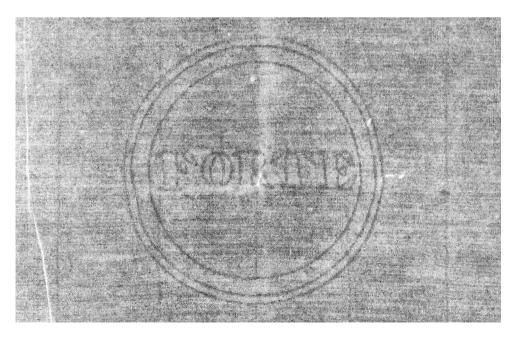


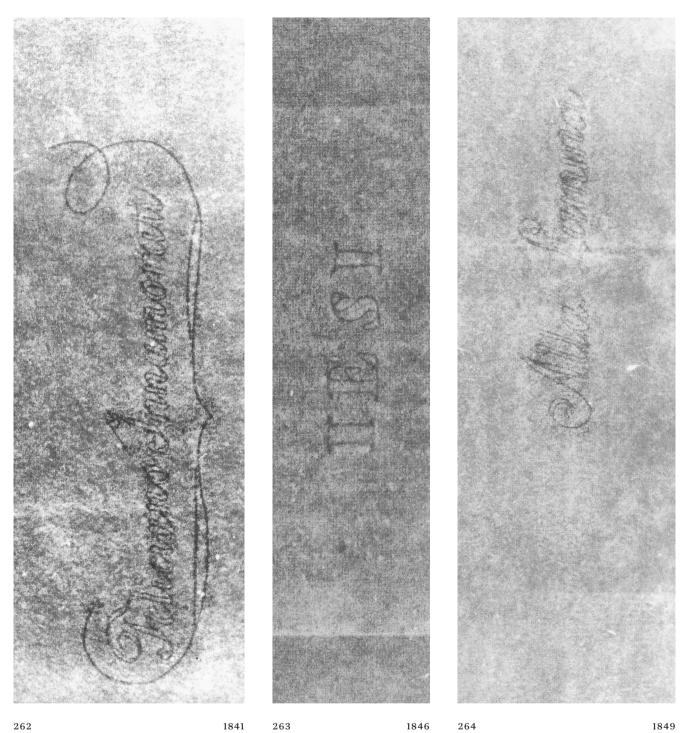


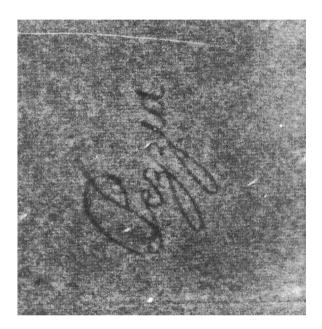
259



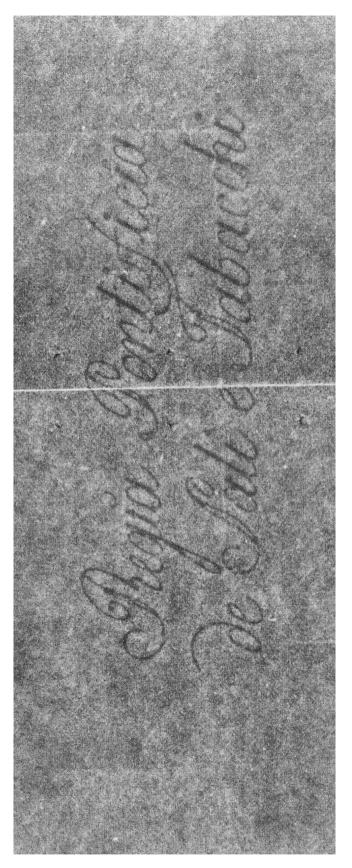
260 [?]



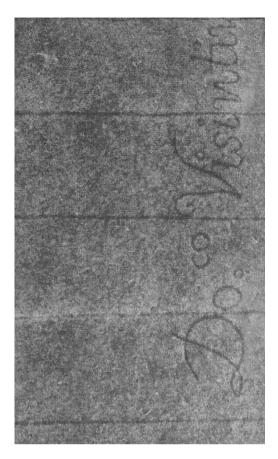




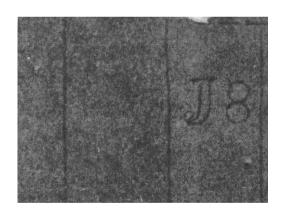




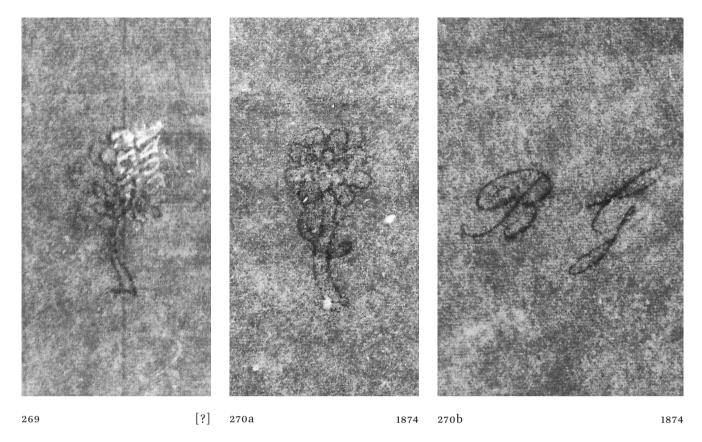


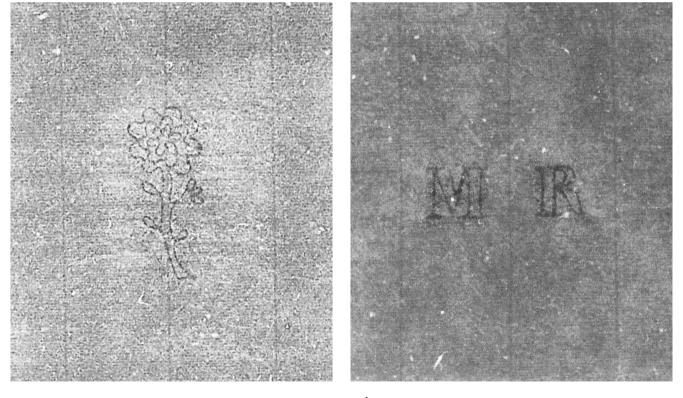


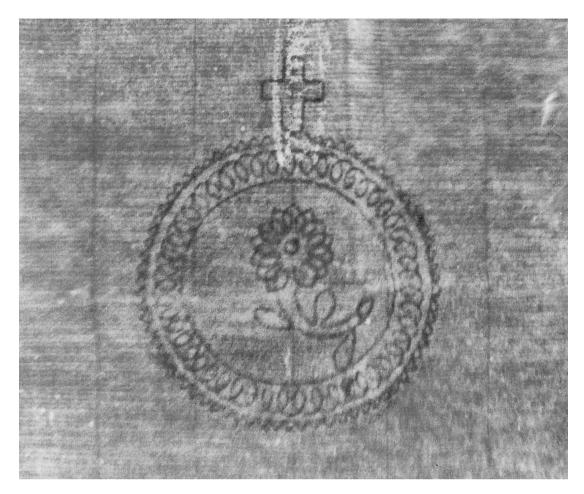
268a [?]

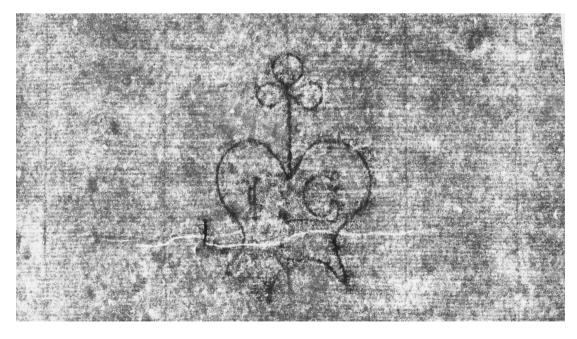


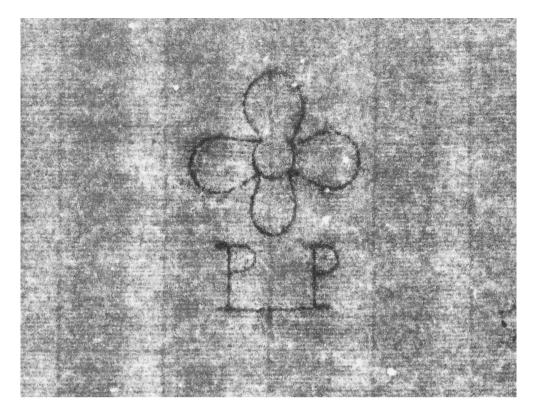
267 1838 268b [?]

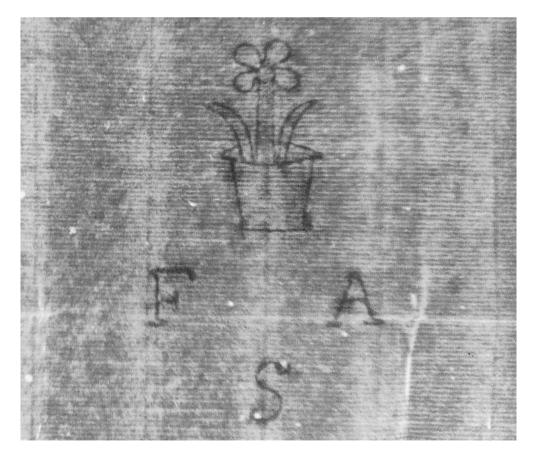




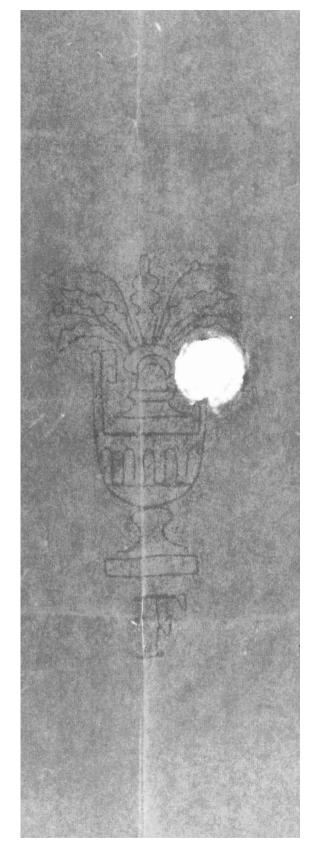


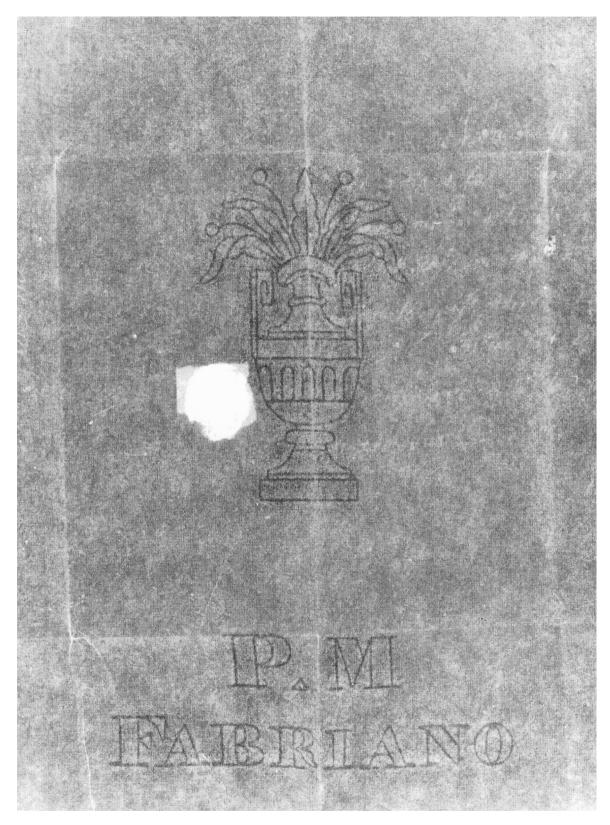












PORTRAIT 169





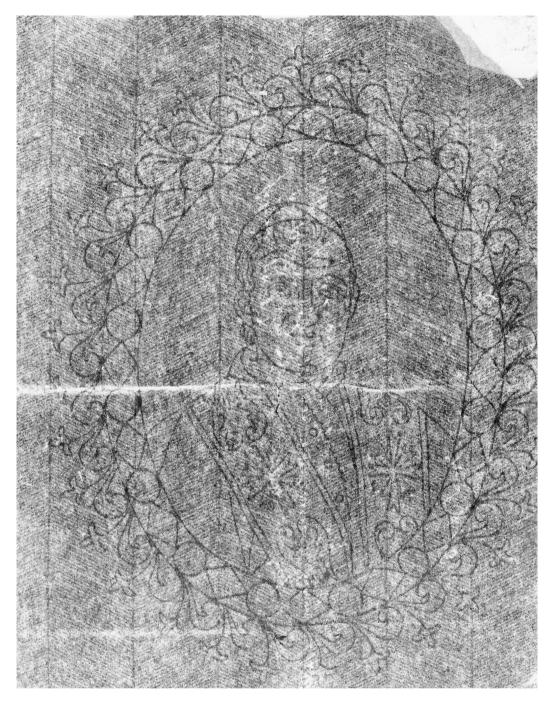




279b 1835

280 [?]

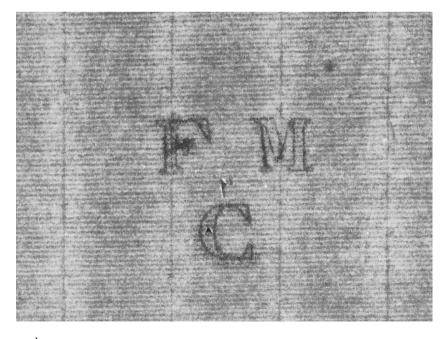
170 PORTRAIT



SAINT 171

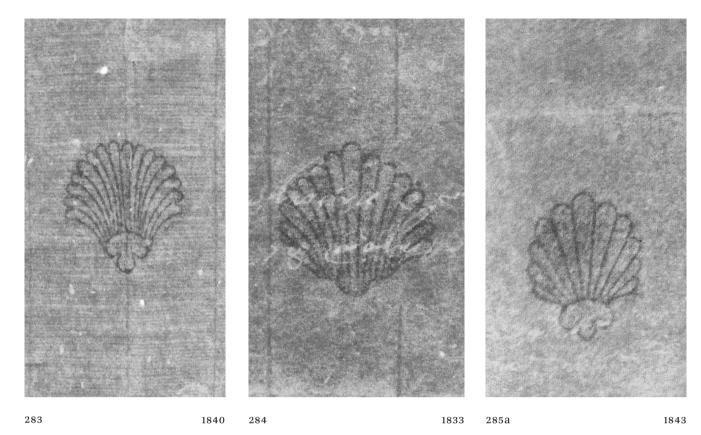


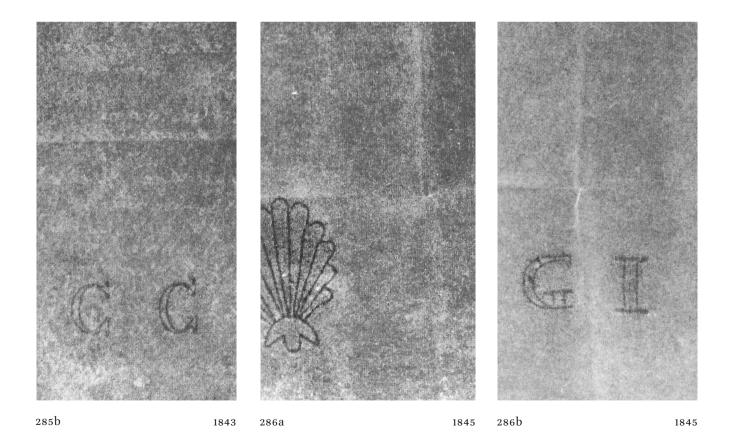
282a 1804



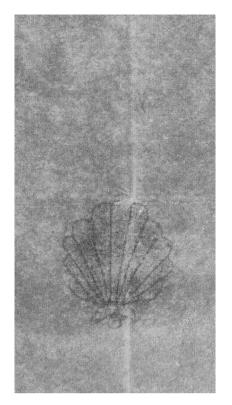
282b 1804

172 SHELL



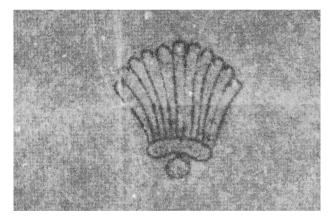


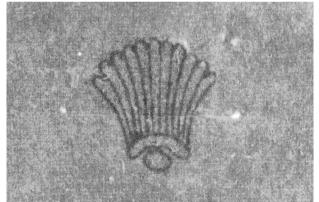
SHELL 173



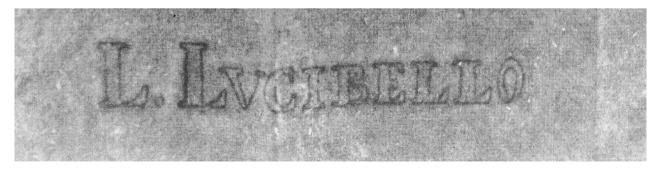


287a 1848 287b 1848



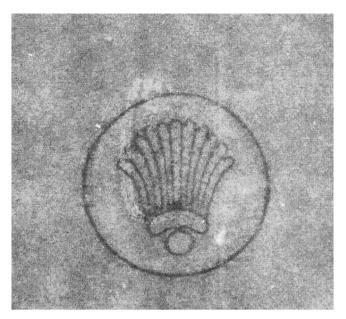


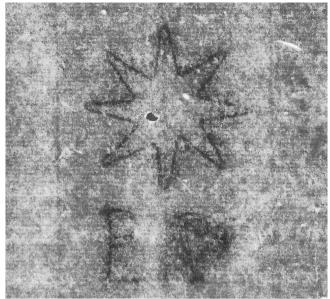
288a 1854 288b 1854



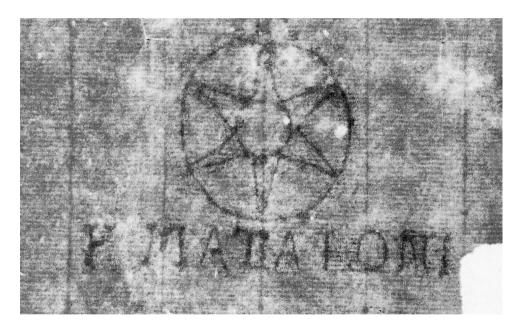
288C 1854

SHELL - STAR - SUN





289 1850 290 1804



291a 1795



291b 1795

UNDETERMINED 175

